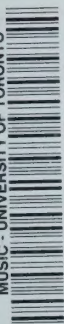



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MODERN FRENCH SONGS

EDITED BY PHILIP HALE

VOLUME I

BEMBERG TO FRANCK

FOR LOW VOICE



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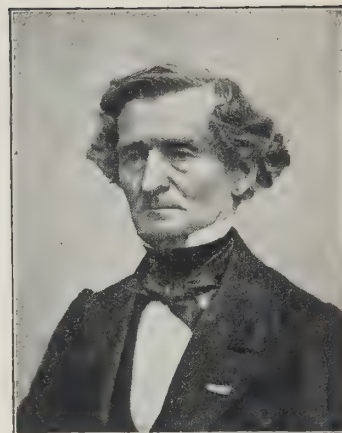
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CÉSAR FRANCK



GEORGES BIZET



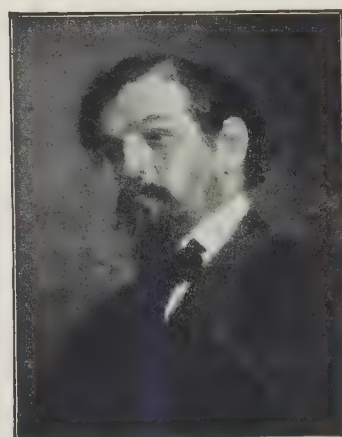
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MODERN FRENCH SONGS



MUSIC was known in Gaul under the Romans, at first through dramatic performances in the theatres at Marseilles, Nîmes, Orange, Arles and other prosperous cities. A company of Greek play-actors and musicians under the patronage of the Emperor Hadrian made a tour throughout Gaul in the second century. The influence of music of a Grecian source was observed in the liturgic songs of the early Christians in France, as was the influence of Oriental church music, and of melodies that were composed at Rome or possibly in Judea; but before Charlemagne there was a national taste in French church music, as manifested by the "Gallican Chant," and that ruler, wishing to establish a unity in the service, looked toward the Roman service as the purest. In the large towns the rich favored the Grecian music, but the invading Romans brought their national songs into Latinized Gaul. Then there was the influence of the Celtic legends and that of the songs sung by German invaders. Thus, according to Tiersot,¹ was a musical speech moulded and developed. The only musical forms that were cultivated in France during the greater part of the middle ages were the plain-song and the folk-song.

Primitive poetry was sung, and words and tunes of folk-songs were of obscure origin and handed down solely by tradition. The songs were at first rudely versified tales, epic and legendary. The *jongleur* appeared as a professional interpreter and was welcomed at the castle for his *chanson de geste*. There were romantic and biblical stories set to music. The *complainte*² became popular; the terms *ballade* and *romance* came into use. Later

the more popular folk-songs were those concerning love, the life of the soldier, and labor of all kinds. There are also to be added satirical and anecdotal ditties, songs of seasons and feast-days, Noëls, children's songs, songs of the dance. For centuries France has been the land of song. Old folk-tunes still exist in their simple and wild nature in rarely visited parts of the provinces, in villages where the *café-concert* is still unknown, but very few of these songs in their precise form are older than the seventeenth century. It is a charming world, this world of French folk-song: "It is found from north to south, from the east to the west: the king's son, the captain, the lord of the manor, the gay miller, the poor soldier, the handsome prisoner, and Cathos and Marion and Madelon, and the good girls who go in threes, and the amorous girls who tell their woe to the nightingale near the spring."³

The music of the early folk-song was analogous to that of the liturgic song, yet the music of the former, in spite of its adaptation of the *alleluia* and other formulas of plain-song, preserved a distinctive characteristic in that the folk-song was often wedded in association and in practice to the dance; so that Messrs. d'Indy and Sérieyx conclude that it is to the ancient kind of rhythm in the *geste*, reappearing in the middle ages in the form of the secular dance, we owe the folk-song, while religious song proceeded from the spoken rhythm; and the first forms of instrumental, that is to say symphonic, music came directly from the folk-song, "while the plain-song serves as the point of departure for vocal or dramatic expression as now known to us."

¹ The student of folk-song should consult Julien Tiersot's "*Histoire de la Chanson populaire en France*" (Paris, 1889), and J. B. Weckerlin's "*Chansons populaires du pays de France*" (Paris, 1903). The writer of this preface is indebted especially to Tiersot's entertaining and valuable volume, to Vincent d'Indy's "*Cours de Composition Musicale*," vol. 1 (Paris, s. d.), and to the preface by Henri Gauthier-Villars to "*La Musique de Chambre: Année 1898*" (Paris: Pleyel, Wolff, Lyon and Co.).

² Littré defines the *complainte* as a folk-song about some tragic event or about some devotional legend.

³ Anatole France in his article "*Chansons Populaires*" ("*La Vie Littéraire*," vol. 3, pp. 92-119).

There has been, there is still, dispute concerning the degree of influence exerted by plain-song and folk-song over each other. It is probable that in France the genuine folk-tunes of an old age were originally adaptations of liturgic monodies. The people heard little music outside the church, and they adapted and modified for their own purpose, especially for the character of the favorite provincial dance, the more melodic sections of the music heard in church service. In like manner folk-tunes of the eighteenth century were often adaptations of simple airs in operas or ballets, and on the other hand operettas in the same century were often stuffed with folk-tunes.

The church-tunes and the folk-tunes were soon distinguished by the nature of the rhythm and the appearance of the couplet. The rhythm of the folk-tune was the easier to determine by reason of its periodicity. The step of the dancer was heard in the song of the singer. This rhythmic regularity gave birth to the couplet, the regular return of the same melodic figure, whatever the verbal sentiment may have been. Later and later, any thought of expression disappeared from the couplet; the figure was of an instrumental nature, and the text fitted itself to it as it could.¹ The three successive states of the couplet were as follows: the couplet formed by a single line with the melody of one corresponding period, and with indefinite repetition; the couplet of two lines of equal length, with two melodically different musical periods, followed as a rule by a refrain; the couplet of four lines, with a melody of either two or three periods, and when there were three periods, one, generally the first, was repeated twice, although sometimes the three melodic periods were connected without refrain. In spite of the use of these folk-tunes for the dance, the symmetrical division of measures in four, or in multiples of four, was almost unknown before the seventeenth century.

The refrain had little or nothing to do with the character of the poetry or the music. It was a shout,

an unmeaning cry, which was uttered thoughtlessly by the dancers, yet the instrumental form of the *rondeau* originated in the alternate regularity of couplet and refrain; and M. d'Indy goes so far as to maintain that the traditional appearance of the *tutti* after an instrumental solo arose from the habit of the people of taking up the refrain after the singer had sung his couplet.

Many of these old folk-tunes are of a haunting melancholy; the notes of the pathetic songs drip sadness, but there is that simple, naïve spirit of direct and intense tragedy, the irresistible stroke of nature, such as is found in the *Chanson de Jean Renaud*, and in that marvellously beautiful poem of Haute-Savoie in which the lover finds his sweetheart on her death-bed after she has taken the sacrament: he draws near, she opens her eyes:

*Puis elle sortit sa main blanche du lit
Pour dire adieu à son ami.*

The airs of the mountain regions have an individual austerity in their grief, or an utter hopelessness in lamentation.

Whatever the character of the verse, the French folk-tune was characteristic of French music as it was long cultivated: it was direct, clear, simple, logical, of a short melodic period, and sharply rhythmized. And certain characteristics of the old folk-tunes are still found even in the ultra-modern impressionistic musical sketches in which the voice is used as an instrument of expression, but not necessarily the dominating one. The folk-song has entered deliberately into the instrumental music of the younger French school,—especially into the music of M. d'Indy,—but few of the younger school have used the old tunes literally in the melodic structure of songs. The use made by M. de Bréville, as in the one published in this volume, is in the nature of a harmonic *tour de force*.

Look over the French songs and the operettariettas of the eighteenth century and of the early decades of the nineteenth century and you will find the composer safe within the couplet form. The sentiment was in the art of the singer rather

¹ For an exhaustive study of the couplet and its transformations see the books by Tiersot and d'Indy to which reference has already been made.

than in the music itself. Here and there is a simple and pleasing melody, but the mass of songs for the parlor and the concert hall was tainted with the cheapest sentimentalism. The texts chosen by composers were of a puerile nature. M. Henri Gauthier-Villars has described the romances heard for years with true delight: "Our ancestresses wept when Mme. de Sparre sang, eyes toward the ceiling,

Les hommes ne comprennent rien.

And one nearly fainted at hearing the *Regrets d'une jeune Veuve*:

D'Arthur l'âme s'est exhalée

*Oh! le jaloux, dit elle, oh! le brutal,
Qui meurt exprès au sein du carnaval
Pour m'empêcher d'aller au bal!*

*Adieu, charmante garniture,
Adieu, large et léger béret,
Il faut mettre une autre parure,
Il faut mettre un triste bonnet!
Il faut renoncer à la danse
Ainsi le veut la bienséance!
Oh! le jaloux, oh! le brutal," etc.*

The folk-songs of unknown poets and the music by mimetic adapters or by trouvères and troubadours who had received some musical instruction were surely more artistic than such romances, the songs by Luise Puget, and those by composers of even more illustrious name sentimentalizing through the period.

For such songs there were the fitting singers. Chorley had heard them. In his essay on Mario (1846) he wrote: "Who does not know the wonderful Frenchman of chamber-concerts—laced to a waist—dyed, if not rouged to a nicety,—with a voice as hard as his face; with intensely subduing gloves, such as only grow on French hands—the man who sings his inevitable *Prière du Soir*, or the still more inevitable *Ma Mère*—or the still more inevitable small ditty about a 'little child'—?—but who is there that, having passed beyond the veriest childishness in music, does not suffer resentfully under the vulgarities of such virtuous simplicity?"

There was the period of romantic Turks, the period of Orientalism in song; even César Franck composed in 1845–46 his *Emir de Bengador*. The charm of Victor Hugo's *Orientales* was for years a mighty influence; Byron and Scott set fashions; and there was the picturesque romanticism with its "knights, pages, waiting-men; the chate-laine leaning, pale and melancholy, out of a castle-window; the naughty of both sexes, gallows-birds, a crowd of rake-helly vintners and keepers of boozing-kens; a whole middle-age seen in the shadow across the green and red blaze of Bengal lights; and then all the betrothed in German ballads, elves, wills-o'-the-wisp, gnomes, spectres, skeletons, and skulls." But there were no composers to stand by the side of Hugo, de Musset, Louis Bertrand, Petrus Borel, and the fantastical and undeservedly forgotten Napol le Pyrénéen. The period of sentimental romanticism knew Niedermeyer as well as Lamartine, and the music of the Gounod of the earlier years was charged with this sentimental spirit. Berlioz was picturesquely romantic in his colossal works. His songs betray his poverty of true melodic invention, and, as he himself said, he needed a mighty subject to arouse his imagination. The fascination of his chief song, *La Captive*, lies chiefly in the exquisite orchestration. The one composer of songs who might have caught and held firmly the wildly romantic spirit, Hippolyte Monpou, did not have the necessary technic; there was the wish, there was the thought of how it should be done, but there remains only the rough or feeble endeavor, and the singer must reconstruct the period and read between the staves. The picturesquely romantic was first treated adequately by song-composers of a much later and more prosaic period.

Songs by Schubert, sung in Paris at first by Wartel and Nourrit, gradually became known to French musicians, and the foundation of the modern art-song in France was the attempt to domesticate the Lied. There was, there is still, dispute in France concerning the precise nature of the Lied. Some say with M. d'Indy that it is a song in ternary form, which includes an exposition, a middle section (described by César Franck

as a related phrase—"une cousine"), and a re-exposition which differs somewhat from the original exposition. Others see in the Lied a quality of expression rather than a determined form. Thus the term Lied would be applied in France to Schubert's *Der Doppelgänger*, a superb example of impressionism, as well as to any song of the same composer in conventional couplet form.

The songs in these two volumes were chosen as representative of various schools. They are by no means all masterpieces; a few of them may be justly characterized as commonplace; but they are commonplace according to French formulas and spirit, and they therefore aid in giving evidence to the student for an opinion concerning French composers of songs, who are no more to be judged as a body by regarding solely a Debussy, a Fauré, a Duparc, than by consideration alone of a Pessard, a Lemaire, a Chaminade. Furthermore it may be said, that as these songs are for the singer as well as for the student, the more commonplace may be the more welcome in the concert-hall, for the finest songs of Fauré and Duparc are not for the average audience, and Debussy's music will long be caviar to musicians of hide-bound prejudices and leaden fancy, as well as to the noble army of music lovers who "know what they like."

It should be clearly understood that whenever mention is here made of a French composer, it is with reference to his songs, and only to his songs. Great musicians have failed dismally in song-writing: Beethoven is a striking instance; the songs of Mozart are in his operas, for with the exception of that miniature cantata *Das Veilchen*, his songs as they are brought into a collection are of little worth. On the other hand a musician may still be reckoned illustrious among the sons of men if he has written only songs of great beauty. Poe taught us years ago that the supreme excellence of a poem is not necessarily its length. The Arabian magician showed the whole beauty of the earth within the circle of a ring.

The French composers for many years have sought glory on the operatic stage. They have toiled after operatic fame as some have toiled after

virtue. Only of late years have they striven for renown by writing orchestral and chamber works, and the great period of the French art-song is that of the comparatively few past years.

The first prominent song-writers whose music crossed the frontiers of France were Gounod, Godard, and Massenet. The influence of Gounod and Massenet on young French, Italian, and English composers is still noticeable in song as well as in opera. Gounod yielded himself willingly, yes, eagerly to the spell of German song as voiced in music by Schubert, Schumann, and Mendelssohn. He wrote almost always in the couplet form. The melody is first established; the text is wedded inexorably to this melody; there is no possible italicization of a single thought, or of a passing mood, save by the cunning of the interpreter. The accompaniment is frankly an accompaniment; it does not supply a background; it does not of itself suggest a mood; there is no polyphonic and illustrative treatment. As a melodist pure and simple, Gounod has individual charm and flavor. There is no mistaking a phrase by him; he has his own speech and it often charms; nor in spite of his fondness for German song, did he ever stray far from his own land; his songs are indisputably French. Unfortunately he wrote too much, frequently according to a mere formula, and his sentiment often degenerated into mawkish sentimentalism. Godard, a man of indisputable musical gifts, did not learn to criticize himself. Amazingly fecund, he published without thought of revision or suppression. He suffered from his own vanity, from the lack of thorough musical discipline under a stern teacher, and from the absurd worship paid him by his family and intimate friends. Yet there are songs by him that are of spontaneous beauty, of lark-like flight, of perfect sound. Massenet may be melodically the descendant of Gounod, but his individuality is pronounced. Gounod was erotic even in his music for the church; Massenet is at times almost lubricious. One of his warmest admirers praises his phrases for their *parfum yonique*; but there are excellent examples of pastoral grace, unaffected tenderness—pages that suggest the sunlight, the odor of bruised herbs, the

innocent confessions of artless lovers; there are songs of mere parlor elegance; there are charming thoughts of children; and there are empty and banal repetitions. At his best his sentiment is his own and in its way inimitable, as in the musical expression of Armand Silvestre's lines sung by the physician's wife in Daudet's *Nabab*:

*Que l'heure est donc brève
Qu'on passe en aimant.*

He has his disciples, as M. Reynaldo Hahn, who copy sedulously his mannerisms and speak with a still more sugary voice. The accompaniments of Massenet and his children often have a certain distinction, but their form is fixed as a rule, and they are first of all accompaniments: the song dominates; without the voice, there would be no decided mood.

Gounod and Massenet have their schools. There is another school represented by Chausson, Debussy, Duparc, Fauré, d'Indy, although the songs of the last-named are few, and the most conspicuous one, *Clair de Lune* (text by Victor Hugo, not Verlaine), depends largely on the pictorial and suggestive qualities of the orchestral accompaniment. To the men of this school a poem is merely a point of departure; it awakens musical sensations. The theories of Wagner concerning the use of music in accentuation of a text have had more or less influence. These composers treat the piano as though it were an orchestra; they put stress on color, rhythms, harmonic effects, polyphonic treatment of typical themes. The song sometimes ceases to be a song. There is vocal rhetoric; there is declamation; there is monotone; or the few broken phrases maintain by the delivery of the text the logic of the poetic thought without distracting the attention from the musical mood; or there is a fine proportion in the distribution of sentiment between voice and piano, as in Debussy's marvellously beautiful *L'Ombre des Arbres*,¹ or as in Fauré's wondrous *Clair de Lune* in which a Watteau-like minuet is given to the piano, while the voice charms with a languorous melody; a minuet that evokes "the epoch of co-

quettish abbés who disarrange their powdered perruques while they chafe the perfumed lace of marchionesses." Some, as Claudius Blanc of Marseilles, who wrote too little, in their endeavor to shun the vulgarity of the long-accepted accompaniment employ the aid of imitation, and give to the piano the theme of the song. Thus, as Tristan Klingsor remarks: "We have left behind us the happy period when the composer found his inspiration while he observed in the looking-glass his chin covered with white foam as though it projected from a plate of floating-island, when it was enough to whistle a tune between false teeth to fit it to any poem that was offered." The first thought of the composer of the ultra-modern school is to derive from the poem a general impression, "then partial impressions which are transposed after the manner of a parallel art." The composer depends as much on rhythm and harmony for expression as on any melody, however flowing, sensuous, or subtle it may be.

Let no one say that in the apparently most rhapsodic songs of Debussy there is no regard for form. There can be no music without form; the very elements of nature know laws of form, and there is truth in the fantastically cryptic saying of Plotinus: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form: for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

There are some who believe that the inherent music of a perfect poem defies the attempt of the musician in transliteration; that the musician must inevitably fail in the attempt to reproduce even the sentiment. Among the French, the poets Victor Hugo and Leconte de Lisle found little pleasure in music, and Renan of the perfect prose said to a composer who announced his purpose of setting music to his description of the death of Jesus: "I thought, sir, I had already done it." We hear Mr. W. B. Yeats in his plea for speaking to the psaltery expressing his dislike of singing: "Whenever I

¹ Debussy published a revised version of this "*Ariette*" in 1903. The earlier version (1888) is the more beautiful and the more effective, and is the one chosen for this collection.

spoke of my desire to anybody they said I should write for music, but when I heard anything sung I did not hear the words, or if I did their natural pronunciation was altered and their natural music was altered, or it was drowned in another music which I did not understand. What was the good of writing a love-song if the singer pronounced love, 'lo-o-o-o-ve,' or even if he said 'love,' but did not give it its exact place and weight in the rhythm?"

There are musicians that prefer the modest stimulus of mediocre verse, and they have been found from Mozart to MacDowell. Yet the influence of certain French poets has been great and unmistakable on the modern composers of songs. Hugo and Gautier still appeal to some; Leconte de Lisle has inspired Duparc and Fauré; the exoticism of Oriental thought and life which moved Jean Lahor and Emile Blémont has in turn stirred the fancy of Claudius Blanc and Charles Bordes, and there are few of the leading composers who have not at one time or another looked toward the East for inspiration, from Saint-Saëns with his Persian songs, to Leroux with his *Nile*. Jean Richepin, Sully-Prudhomme, de Bonnières, André Lebey, Pierre Louys, Camille Maclair, Catulle Mendès, Charles Morice, Jean Moreas,—the list is a long one, and above all these names is that of Paul Verlaine, whose music of word, color and rhythm has excited the subtlest and the frankest composers to rivalry. Chausson, Fauré, Debussy, Charpentier, Hahn, Lazzari, Bordes—these are the names of only a few who have thus paid homage to the rare singer of haunting phrases. Nor must Baudelaire be forgotten, and his composers Duparc, Charpentier, Debussy. He that is ignorant of the spirit of these poets and of the milieu in which they sang will never fully appreciate the supreme art of such song-writers as Debussy, Duparc, and Fauré. He will say rashly that if formerly melody was tyrannical in French song, it is to-day suppressed or merely a humble servant. He will say, and not without reason, that only a singer of unusual training, liberal education, and fancy fed on French thought, will be able to interpret these modern songs, and that the

hearer as well as the singer must be in singularly intelligent sympathy with poet as well as with composer. But the great and perfect songs in any country are not necessarily the most familiar, not the ones that best bear performance before an audience of foreign language and alien taste.

César Franck is not represented here by his *Procession*, because that song demands for full effect the orchestral accompaniment. Some may wonder at the songs chosen from the collections of Saint-Saëns, Massenet, Chaminade, Augusta Holmès. The songs of the first-named are not among his most distinguished compositions; they are, like his other works, deftly made, elegant in form, ingenious, but they have not the breath of life, and the composer sits with an ironic smile while he juggles with approved and genteel emotions. It may also here be said that French publishers were in certain instances disinclined to allow the use of their copyrighted songs and would not listen to any proposition, however reasonable or generous; and on account of the flat refusal of the publisher of Charpentier's music, no song by the composer of *Louise* appears in these two volumes. Mme. Chaminade's melodies are cut after one and the same pretty pattern, and Augusta Holmès was strongest when she was least pretentious, least classically heroic, least hysterically patriotic.

These volumes contain certain songs by composers now living that are worthy to stand by the few great airs of the world,—songs by Alessandro Scarlatti and other old Italians, by Purcell and Händel, by the Mozart of *Le Nozze di Figaro*, by Schumann, Schubert and Tchaikowsky. Fauré and Debussy now have no rivals in any land. To Gabriel Fauré poetry suggests emotions felt only vaguely or imperfectly even by rare poets. There is a sad, melancholy voluptuousness, never positively sensuous; the plaint is never pessimistic; the charm is indefinable. These lines of Verlaine might serve as motto for the volume of Fauré's most exquisite impressions:

*Le soir tombait, un soir équivoque d'automne :
Les belles, se pendant rêveuses à nos bras,*

*Dirent alors des mots si spécieux, tout bas,
Que notre âme, depuis ce temps, tremble et s'étonne.*

His melancholy is not the melancholy of an autumnal sunset; it is not the depression invoked by a burgeoning spring noon; it is not the thought of one saddened by the white death of the year. The melancholy of Schubert is simple, homely; that of Tschaiikowsky is passionate regret, or it is despair; that of Chausson is bitter and dark. Nor is the melancholy of Fauré that described by Marguerite d'Angoulême, a noble dame, as the ennui known to every one well born. The third Kalandar in the wild tale of *The Thousand Nights and a Night*, feasting with the forty damsel sumptuously dressed and all bright as moons, while he listened to lute and psaltery and recorders and other instruments, forgot the sorrows of the world, and praised life; yet he cried out: "This is indeed life; O sad that 't is fleeting!" But in Fauré's mu-

sic there is no suggestion of "too daily life;" the men and women are creatures of the twilight; to him the West as well as the East is exotic; his country is No Man's land. The Watteau of Walter Pater was "always a seeker after something in the world that is there in no satisfying measure, or not at all;" but Fauré, a musical landscapist after the manner of Watteau, has never sought after this something; there is no reminder of exertion, no suspicion of restlessness. There may be now and then a passing phase of rebellion, as in *Au Cimetière*, but the prevailing sentiment in this song is the quiet of the dead in their graves, not the hideous unrest of the unshrouded in the sea. His music is subtly symbolical. Its quality is as elusive as that of the lines by Thomas Nash:

*Brightness falls from the air,
Queens have died young and fair,
Dust hath closed Helen's eye.*

Philip Hale

BIOGRAPHICAL SKETCHES

GREATER attention has been paid in the preparation of these sketches to the ultra-modern composers, or to those comparatively unknown in this country, than to those whose lives are recorded at length in English music dictionaries. An exception has been made in the case of Berlioz, Massenet and Saint-Saëns, with a view to the dates of compositions.

The reader will find much information concerning the operas, oratorios and cantatas of composers here mentioned by consulting Adolphe Jullien's "Musiciens d'Aujourd'hui," 2 vols. (Paris, 1892-94). Other books of reference are the *Mercure de France* (published in Paris monthly), the volumes of collected *feuilletons* by "Willy," or "L'Ouvreuse" — Henri Gauthier-Villars (1890-1901); and Gustave Robert's "La Musique à Paris" (1894-1900).

When the name of a city is not mentioned in connection with the performance of an opera or other work, the town of that performance was Paris.

ABBREVIATIONS: *a.*—act; *acc.*—accompaniment; *cant.*—cantata; *comp.*—composed; *dr. leg.*—dramatic legend; *fant.*—fantasia; *in coll.*—in collaboration; *lyr. com.*—lyric comedy; *lyr. dr.*—lyric drama; *lyr. ep.*—lyric episode; *lyr. sc.*—lyric scene; *lyr. sym.*—lyric symphony; *lyr. tr.*—lyric tragedy; *mus. com.*—musical comedy; *m. d.*—music drama; *mim.*—mimodrama; *op.*—grand opera; *Opé.*—the Paris Opéra; *o. c.*—opéra-comique; *Op. C.*—the theatre of the Opéra Comique, Paris; *or.*—oratorio; *pant.*—pantomime; *perf.*—performed; *sc.*—scena; *son.*—sonata; *sym.*—symphony; *sym. p.*—symphonic poem.

BEMBERG, HERMANN

Born at Paris, March 29, 1861, he studied at the Paris Conservatory in the classes of Dubois, Franck, Massenet, but took no prize. In 1887 he was awarded the Rossini prize. "Baiser de Suzon," *o. c.* 1 *a.* (1888); "Elaine," *op.* 4 *a.* (London, 1892; New York, 1894); "La Ballade du désespéré," *sc.* (1895); "Mort de Jeanne d'Arc," *or.* (1886); and many songs.

BERLIOZ, LOUIS HECTOR

Born at Côte-Saint-André (Isère), December 11, 1803; died at Paris, March 8, 1869. Pupil of Lesueur at the Paris Conservatory; 1st prix de Rome, 1830. "Roméo et Juliette," *sym.* (1829, 1838; *perf.* 1839); "La Damnation de Faust," *dr. leg.* (1828, 1846); "L'Enfance du Christ," sacred trilogy (1854); "Symphonie Fantastique" (1829-30); "Harold en Italie," *sym.* with viola solo (1834). Overtures: "Waverly" (1827 or 1828); "Les Francs-Juges" (1827 or 1828); "Le Corsaire" (1831, *perf.* 1855); "Le Roi Lear" (1831); "Rob Roy" (1831-32); "Carnaval Romain" (1844.)

Miscellaneous: "Lélio," lyric monodrama with chorus (1831-32); "Le Cinq Mai," bass and chorus, orchestra (1834, *perf.* 1835); "Grande Messe des Morts," requiem (1837); "Symphonie Funèbre et triomphale" (1840); "Tristia" (1831, 1848); "Te Deum" (1849-54, *perf.* 1855).

Operas: "La Prise de Troie," *op.* 3 *a.* (*comp.* 1856-63; *perf.* at Carlsruhe, 1890); "Les Troyens à Carthage," *op.* 5 *a.* (1863); "Benvenuto Cellini," *op. semi seria*, 2 *a.* (1838); "Béatrice et Bénédict," *op. c.* 2 *a.* (Baden, 1862).

Music critic of the *Journal des Débats* (1835-63) and

contributor to music journals. Member of the Institute, 1856. Librarian of the Conservatory. Author of "Voyage musical en Allemagne et en Italie" (1844); "Traité d'Instrumentation" (1844); "Les Soirées de l'Orchestre" (1852); "Les Grotesques de la Musique" (1859); "A travers chants" (1862); "Mémoires" (1870); "Correspondance inédite" (1879); "Lettres Intimes" (1882); "Une Page d'amour romantique: Lettres à Mme. Estelle F." (Paris, *s. d.* [1903]); "Briefe an die Fürstin Sayn-Wittgenstein," in the original French (Leipsic, 1903); "Les Musiciens et la Musique," collection of his *feuilletons* (Paris, *s. d.* [1903]).

See "Hector Berlioz" by Ad. Jullien (1881, 1888); "Berlioz intime" by E. Hippeau (1883); "Berlioz et son temps" by E. Hippeau (1892); "Hector Berlioz" by Julien Tiersot, a masterly study (1904); "Berlioz écrivain" by P. Morillot (Grenoble, 1903); "L'Enfance du Christ," study by J. G. Prod'homme (1898); "La Damnation de Faust," study by J. G. Prod'homme (1896); "Les Troyens," study by Etienne Destranges (1897); "Hector Berlioz" by Rudolf Louis (1904); essay by Barbey d'Aurevilly in "Sensations d'Art;" Saint-Saëns' "Harmonie et Mélodie" and "Portraits et Souvenirs;" essay by W. E. Henley in "Views and Reviews;" essay by Vernon Blackburn in "The Fringe of an Art" (1898). See also essays by Hanslick, Ehrhart, d'Ortigue, and articles by Schumann and Heine.

Berlioz is first of all the creator of modern orchestration. There had been strivings and experiments before him, but there was little for him to build upon. He was the inventor, the creator of the modern orchestra, and

there is nothing in the history of music more remarkable than the courage, the audacity, the imagination of this man, who was without marked melodic gift, without a thorough technical education, without practical mastery of any one important instrument. He shaped the future of orchestral expression, and not only in France: Liszt learned from him, Wagner leaned heavily on him; the neo-modern Russian composers, whose orchestration dazzles, are his direct descendants. His pupils are now living, they are in all lands, whether they write for the concert-room or for the stage. The splendor of his orchestration is still undimmed; yea, Berlioz shines with greater brilliance in comparison with the most ambitious of his followers; for Berlioz, with all his alleged extravagance in the use of instruments, is always clear, lucid, sonorous, sane.

BIZET, ALEXANDRE CÉSAR LÉOPOLD (called GEORGES)

Born at Paris, October 25, 1838; died at Bougival, June 3, 1875. Pupil of Marmontel, Zimmermann, Benoist, Halévy at the Paris Conservatory: 1st prize, Solfège (1849), piano (1852), organ (1855), counterpoint and fugue (1855), prix de Rome, 1857. "Le Docteur Miracle," operetta, 1 a. (Bouffes, 1857); "Les Pêcheurs de Perles," op. 3 a. (Th. Lyrique, 1863); "La jolie Fille de Perth," op. 4 a. (Th. Lyrique, 1867); "Djamileh," op. c. 1 a. (Op. C., 1872); "Carmen," op. c. 4 a. (Op. C., 1875). Stage music to Daudet's "L'Arlésienne" (1872); orch. suite "Roma" (1866); overture "Patrie" (perf. 1874); petite suite d'orchestre (perf. 1873); piano pieces, transcriptions for piano, songs.

See "G. Bizet," by Charles Pigot (1886); H. Imbert's "Portraits et Études" (1894); A. Jullien's "Musiciens d'Aujourd'hui" (1892); Imbert's "Médaillons Contemporains" (Paris, 1903).

"Don Procopio," op. bouffé, 2 a. (1859), has not yet been performed.

BLANC, CLAUDE (called CLAUDIUS)

Born at Lyons, March 20, 1854, and died there June 13, 1900. Pupil of Duprato, Bazin and Massenet at the Paris Conservatory; 1st harmony and accompaniment prize, 1875; 2d grand prix de Rome, 1877. Director of the School of Music, Marseilles, 1887-89; chorus master of the Paris Opéra. "Sainte Geneviève de Paris," or. (Chat Noir, Paris); "Chansons de Jouxjou," "Chansons d'Écosse et de Bretagne," "Rondes et Chansons d'Avril," "Mélodies extatiques," etc.

BOUVAL, JULES HENRI

Born at Toulouse, June 9, 1867. Pupil of Dubois and Massenet at the Paris Conservatory: 1st prize for harmony, 1889, and was mentioned honorably for the prix de Rome, 1893. Organist of St. Pierre de Chaillot. "Bath-Sheba," lyr. dr. 1 a. (Théâtre d'application, 1894); "Chand d'habits!" pant. (1896); "La Chambre bleue,"

op. c. 1 a. (1902); "La Chaîne d'Amour," voice and orchestra (1899); ballets and songs. His "Broken Heart," for reader, baritone and orchestra, was performed at New York in February, 1899.

BRÉVILLE, PIERRE ONFROY DE

Born February 21, 1861. Pupil at the Paris Conservatory, which he left to study with César Franck. Studied for the bar and a diplomatic career. Incidental music to Hérold's "L'Anneau de Cakuntala" (1895); "La Nuit de Décembre," sym. p.; "Méditation," for orchestra; overture to Maeterlinck's "La Princesse Maleine"; Prelude and incidental music to Maeterlinck's "Les Sept Princesses"; "Hymne à Venus," chorus and orch.; "Medeia," sop. fem. ch. and orch.; "Sainte Rose de Lima," sop. fem. ch. and orch.; "La Tête de Kenwarc'h," bar. ch. and orch.; mass, motets, songs; suite for organ; piano pieces—Fantaisie, "Portraits des Musiciens" (Fauré, d'Indy, Chausson, Franck), "Stamboul," Variations, etc.; songs. Music critic of the *Mercur de France* (February, 1898–August, 1901); conductor; teacher at the Schola Cantorum. Gauthier-Villars describes him: "De Bréville, the enemy of the late Bizet, the bitter censor of Berlioz; the accomplished gentleman whom the fear of vulgarity (in music, I mean) impels to strangle ideas as soon as they are born; an exquisitely refined musician; a searcher after rare and precious harmonies."

CHAMINADE, CÉCILE LOUISE STÉPHANIE

Born at Paris, August 8, 1861. Pupil of Lecoupey, Savard, Marsick. "Callirhoë," ballet-sym. (Marseilles, 1888); "Les Amazones," lyr. sym. with chorus (Antwerp, 1888); two orchestral suites, Concertstück for piano and orchestra, "Airs de Ballet" and other orchestral pieces, two trios, piano sonata, choruses, sixty or more piano pieces, duets and many songs. She has travelled as a virtuoso pianist.

CHAUSSON, ERNEST

Born at Paris in 1855; killed by a bicycle accident at Limay, June 12, 1899. Studied for the bar. Pupil at the Paris Conservatory in the class of Massenet, but his true teacher was César Franck. "Le Roi Arthur," lyr. dr. 3 a. (Brussels, 1903); "Hélène," lyr. dr. 2 a. (two scenes performed, 1887-88); music for Boucher's plays for marionettes: "La Tempête," after Shakespeare (1888); "La Légende de Sainte Cécile" (1892). Trio in G minor (1883); "Concert" for piano, violin, string quartet; piano quartet in A major, op. 30; Symphony in B♭, op. 20 (performed 1891); "Viviane," sym. p. (performed 1884; revised 1888); "Solitude dans les bois," for orchestra (1886); "Soir de Fête," "Poème," for violin and orchestra (Nancy, 1896). Motets, choruses, duets; entr'acte "La Mort de Cœlio," for "Les Caprices de Marianne" (1885); piano pieces, "Quelques Danses" (1897), etc. Songs: Maeterlinck's "Serres Chaudes" (1897); "Trois Lieder" (1897); "Nanny" (1881); "Les Papil-

lons" (1881); "Le Colobri;" "Hébé;" "La Pluie;" "La Caravane" (also with orch. acc.); "Poème de l'amour et de la mer;" "Temps des Lilas;" "Nocturne;" "Amour d'antan;" "Printemps triste;" "Nos Souvenirs;" "Apaisement," etc. Author of articles on d'Indy's "Fervaal" in *Mercur de France*, April, 1897, and "César Franck" in *Le Passant*, Paris, March, 1887.

See sketches by Servièrès, *Guide Musical*, December 19, 1897; by Tiersot, *Guide Musical*, July 2, 1899; by S. Risvæg, *Guide Musical*, April 9, 1899; by P. de Bréville, *Mercur de France*, September, 1899.

CHRÉTIEN, HEDWIGE LOUISE MARIE

Born at Compiègne (Oise), July 5, 1859. Pupil of Guiraud and Lenepveu at the Paris Conservatory. First prize for harmony, 1881, and for counterpoint and fugue, 1887. Rehearser of Solfège at the Conservatory, 1890-92. Orchestral and choral works, songs, pieces for violin, piano, flute, oboe, trombone, and other instruments. "Ballet Oriental." See "La Femme Compositeur," by Eugène de Solenière (1895).

COQUARD, ARTHUR

Born at Paris, May 26, 1846. At first lawyer, secretary, librarian, he became a pupil of César Franck. Music critic. Director of Music at the Institut des Jeunes Aveugles, Paris, 1891-99.

Operas: "L'Épée du Roi," *mus. com.* 2 a. (comp. 1878; Angers, 1884); "Le Mari d'un jour," *op. c.* 3 a. (1886); "L'Oiseau bleu," 2 a. (1894); "Jahel," *lyr. tr.* 4 a. (Lyons, 1900); "La Troupe jolicœur," *mus. com., prologue* and 3 a. (1902).

Incidental music to de Bornier's "Agamemnon" (1868), Longhay's "Helvetia," Quillard's "Philocète" (1896).

Orchestral: "Ossian," *sym.* with harp solo (1882); "Episode Orientale" (1897); "Noce au Village;" suite; andante and menuet; legend for violin and orchestra.

Choruses to Racine's "Esther" (1870-71); "Le Chant des Épées," bar. and orch. (1876); "Héro," for sop. and orch. (1881); "Cassandre" (comp. 1875-76); "Le Songe d'Andromaque" (1886); "Jeanne d'Arc," *or.* (comp. 1896); "Christophe Colombe," for bar. and orch. (comp. 1883; *perf.* 1892); motets, organ pieces, chamber music.

He completed Lalo's opera "La Jâquerie" (Monte Carlo, 1895), and orchestrated the first act of César Franck's posthumous "Ghiselle" (Monte Carlo, 1896).

Author of a pamphlet on César Franck (1891), and of "De la musique en France depuis Rameau" (1891).

See Imbert's "Médaillons Contemporains" (Paris, 1903).

DEBUSSY, ACHILLE CLAUDE

Born at Saint-Germain-en-Laye, August 22, 1862. Pupil of Marmontel, Lavignac and Guiraud at the Paris Conservatory; prix de Rome, 1884.

"Pelléas et Mélisande," *lyr. dr.* 5 a. (*Op. C.*, 1902);

"L'enfant Prodigue," *cant.* (1884); "La Demoiselle Elue" (after Rossetti), 1888-93.

Fantaisie for piano and orchestra (1889); "Prélude à l'Après-Midi d'un Faune" (1892); "Trois Nocturnes — Nuages, Fêtes, Sirènes" (1897-99); string quartet (1893, 1894); "2 Danses, 1 Sacrée, 1 Profane," for chromatic harp or piano with strings (1904); "Printemps," Suite.

Chief songs: "Ariettes" (Verlaine), 1888, revised and published as "Ariettes oubliées;" "Paysages Belges;" "Aquarelles" (1903); "Cinq Poèmes de Baudelaire" (1889-90); "Les Angélus" (1892, 1901); "Fêtes galantes" (Verlaine), 1892, 1903; "Prose lyriques," text by Debussy (1894-95); "Chansons de Bilitis" (1898); "Trois mélodies" (Verlaine).

Piano, chief pieces: "Deux Arabesques" (1891); "Suite Bergamasque;" "Pour le Piano" (1903); "Estampes" (1903).

See L. de la Laurencie's "Notes sur l'art de C. D." in *Durandal* for October, 1903 (Brussels); Jean Marnold's studies in *Le Courier Musical* (Paris), March 1, 15, May 1, December 15, 1902, January 15, February 15, 1903; article by M. de la Laurencie in *Le Courier Musical*, March 1, 1904; "Pelléas," by Henri Ghéon in *L'Ermitage*, Paris, July, 1902; "C. D.," by Louis Laloy in *La Revue Musical*, Paris, February 15, 1904.

DELIBES, CLÉMENT PHILIBERT LÉO

Born at Saint-Germain du Val (Sarthe), February 21, 1836; died at Paris, January 16, 1891. Pupil of Le Couppey, Bazin, Adam, Benoist at the Paris Conservatory; first prize for Solfège, 1850. Organist of St. Jean et St. Francois; accompanist at Théâtre Lyrique (1853), and at the Opéra, where he was second chorus master (1865-72); professor at the Conservatory; member of the Institute, 1884.

First stage work: "Deux Sous de Charbon" ("Folies Nouvelles," 1855), and then over a dozen operettas.

Operas: "Le Roi l'a dit," *op. c.* 3 a. (1873); "Jean de Nivelle," *op. c.* 3 a. (1880); "Lakmé," *op. c.* 3 a. (1883); "Kassya," *op. c.* 4 a. (1893). Ballets: "La Source," *in coll.* (*Opé.*, 1866); "Coppélia" (*Opé.*, 1870); "Sylvia" (*Opé.*, 1876); additions to other ballets. Stage music to "Le Roi s'amuse" (1882); "Ruy Blas" (1882); "Alger," *cant.* (1865); "La Mort d'Orphée," *lyr. sc.* (1878). Masses, choruses, songs, etc. Author of "Notice sur Victor Massé" (1884).

See "Notice sur la vie et les œuvres de L. Delibes," by E. Guiraud (1892); *La Nouvelle Revue* (April 1, 1893).

DUPARC, HENRI

Born at Paris about 1847. Studied for the bar. Pupil of César Franck and a disciple of Wagner in the early seventies. Took part in the Franco-Prussian War. On account of ill-health retired from active life and made his home at Monein, in the Lower Pyrenees. His songs were long

known only in manuscript, for he shunned publicity.

"Feuilles d'automne," for piano (1869); 'cello sonata (1872, unpublished); orchestral suite (rehearsed in 1873 and judged impossible); waltzes for orchestra (1874); "Poème Nocturne," suite for orchestra (1874, but destroyed); piano suite; "Lenore," *sym. p.* (composed in 1874-75; performed 1877; and since revised).

Some of the earlier songs have been disavowed. Chief songs: "L'Invitation au Voyage" (1874, and since orchestrated); "Sérénade Florentine" (1876); "Le Manoir de Rosamonde" (1876); "Extase" (1877?); "Testament" (1877); "Phidylé" (1878; since orchestrated); "Lamento" (1879); "Au pays où se fait la guerre" (1877); "Élégie," Moore's poem on Robert Emmet (1878); "La Vague et la Cloche" (1874; orchestrated); Duet, "Fuite" (1873).

According to Georges Servières, the retirement of Duparc grieved César Franck, who said that he, of all his pupils and of his generation, was the one best organized by nature for the creation of musical ideas; the one whose vigorous temperament and dramatic sentiment best suited the opera-house.

FAURÉ, GABRIEL URBAIN

Born at Pamiers (Ariège), May 13, 1845. Pupil of Dietsch and Saint-Saëns at the École de Niedermeyer; first prize for piano and harmony in 1860, for composition in 1861. Organist at Rennes (1866-70). Served in Franco-Prussian War. Organist at various churches, choir master of the Madeleine (1877), then organist of the Madeleine, 1896. Professor of composition, counterpoint and fugue at the Conservatory, 1896. He won the Chartier prize for chamber music in 1885.

Stage works: "L'organiste," *op. c. 1 a.* (Salle Duprez, Paris, 1887); incidental music to Dumas' "Caligula" (1888); Haraucourt's "Shylock," after Shakespeare, (1889); Maeterlinck's "Pelléas et Mélisande" (London, 1898); "Prométhée" by Lorrain and Hérold (Béziers, 1900).

Orchestral: Suite d'orchestre, *op. 12* (1874); Symphony in D minor (1884-85); "Pavane" (1887); Suites from "Caligula," "Shylock," "Pelléas et Mélisande"; Concerto for violin and orchestra (1879).

Choral: "Les Djinns," ch. and orch. (1878); Requiem mass (1893); "La Naissance de Venus," *cant.* (1895); "Cantique" of Racine; "Madrigal."

Chamber music: violin sonata (1878); first piano quartet, *op. 15*; Berceuse for violin and piano, *op. 16*; Élégie for 'cello and piano, *op. 24*; Romance for violin and piano, *op. 28*; second piano quartet (1886).

Piano pieces: Impromptus, Barcarolles, Nocturnes, Ballade, Valses-caprices, etc.

Songs: "Le Papillon et la Fleur," "Mai," "Dans les ruines d'une abbaye," "Les Matelots" (1866-70). The greater number of melodies which form the first volume of his collected songs was composed from 1868 to

1878. The oldest songs in the second volume date back to about 1880. Dates of first or very early performances of distinguished songs: "Poème d'un Jour," "Nell," "Automne," "Les Berceaux," "Notre Amour" (1881); "Le Secret" (1883); "Aurore," "Fleur jetée," "Les Roses d'Ispahan" (1884); "Clair de Lune" (1888); "Au Cimetière" (1889); "Prison" and "Soir" were composed in 1896; "Arpège" and "Le Parfum impérissable" were sung in 1897; "Bonne Chanson" of Verlaine was published in 1894.

See H. Gauthier-Villars' preface to *La Musique de Chambre: Année 1898* (Paris: Pleyel, Wolff, Lyon and Co.); articles by Georges Servières in *Guide Musical* (December 23, 1894; September 15-22, 1895; January 23, 1898); H. Imbert's "Profils de Musiciens" (Paris, 1888).

FERRARI, GABRIELLE

Born at Paris. Pupil of Henry Ketten (piano), and Duprato (composition). She appeared when she was twelve or fourteen years old as a virtuoso at Naples and Milan. Studied with Miceli, Le Borne, Dubois, Gounod. Orchestral Suites, etc., piano pieces, songs. "Le Dernier Amour," *op. c.* (1895). See "La Femme Compositeur," by Eugène de Solenière (1895).

FONTENAILLES, H. DE

An amateur of title and of salon fame. Pupil of Massenet, it is said; now living in Paris.

FRANCK, CÉSAR AUGUSTE

Born at Liège, December 10, 1822; naturalized in 1873; died at Paris, November 8, 1890. Studied at the Liège Conservatory, and in 1837 entered the Paris Conservatory, where he studied the piano with Zimmermann, the organ with Benoist, composition with Leborne. First prizes: piano, 1838; counterpoint and fugue, 1840; organ, 1841; did not compete for prix de Rome. Organist of Sainte-Clotilde (1859-90); professor of the organ at the Paris Conservatory (1872-90); one of the founders of the Société Nationale, he succeeded Saint-Saëns as president of it. His life was the simple one of church organist and teacher.

Operas: "Hulda," 4 *a.* (*comp.* 1879-85; *perf.* Monte Carlo, 1894; Nantes, 1899); "Ghiselle," 4 *a.* (*comp.* 1888-89; orchestration by de Bréville, Chausson, Roussseau, Coquard; *perf.* Monte Carlo, 1896).

Oratorios: "Ruth," biblical eclogue (1846); "La Rédemption," *sym. p.* (*comp.* 1871-72; *perf.* 1873); "Les Beatitudes" (*comp.* 1870-80; fragments *perf.* at Paris in 1878, 1880, 1887; first *perf.* of the whole at Dijon in 1891; first in Paris, 1893); "Rebecca," biblical scene (1881).

Orchestral: "Les Eolides," *sym. p.* (*comp.* 1876; *perf.* 1877); "Le Chasseur Maudit," *sym. p.* (*comp.* 1883; *perf.* 1884); "Les Djinns," *sym. p.* for piano and orchestra (*comp.* 1884; *perf.* 1885); Symphonic Variations for piano

and orchestra (*comp.* 1885; *perf.* 1886); "Psyché," *sym.* for chorus and orchestra (*comp.* 1887; *perf.* 1888); Symphony in D minor (1889); Imbert's "Portraits et Études" (Paris, 1894).

Chamber music: Four piano trios (1842-43); Andantino quietoso for violin and piano; piano quintet (1879-80); sonata for violin and piano (*comp.* 1886; *perf.* 1887); string quartet (*comp.* 1889; *perf.* 1890).

Piano: "Prélude, choral et fugue" (1884); "Prélude, aria et finale" (1889), and a few smaller pieces, some of them dated 1843-44.

Organ: Six grand pieces (1868, republished in 1879); three pieces (1878); three grand chorals (1889); "L'organiste," posthumous, a collection of fifty-nine pieces for harmonium (1892); about a dozen smaller pieces.

Church music: Mass for sop., ten. and bass, with *acc.* of organ, harp, 'cello (1861), with "Panis Angelicus"

(1872); nine motets (1864-65); five offertories; "Ave Maria;" "Tantum Ergo;" "Christus factus est;" Psalm cl. for four voices and orchestra (1887).

Songs: Seven Melodies (1845-46); Two songs (1845, 1849); "Roses et Papillons" (1868?); "Le Mariage des roses" (1868?); "Lied" (1875); "Nocturne" (1884); "Les Cloches du Soir" (1888); "La Procession" (1888); Six choruses for two female voices (1887-88); "Premier sourire de Mai;" Chorus (three female voices); "Hymn" for four male voices (1888).

See A. Coquard's "C. Franck" (1891); "C. Franck," by Gustav Dérépas (Paris, 1897); "L'œuvre lyrique de C. Franck," by Etienne Destranges (Paris, 1896); "L'Héroïsme de C. Franck" (Paris, 1900); G. Servièrès' "La Musique Française" (Paris, 1897); "C. Franck," by Ernest Chausson in *Le Passant*, Paris, March, 1887.

MODERN FRENCH SONGS
VOLUME I

HINDOO SONG

(CHANT HINDOU)

ARMAND OCAMPO

Translated by Arthur Westbrook

HERMANN BEMBERG

(1861 -)

Andante molto moderato

VOICE

PIANO

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante molto moderato'. The piano part features a recurring triplet figure in the right hand and a steady eighth-note accompaniment in the left hand. The voice part enters in the third measure with the lyrics 'Brah - ma, thou might - y' and 'Brah - ma, Dieu des cro -'. The piano part has dynamic markings of *f* (forte), *pp* (pianissimo), and *p* (piano). The lyrics are in French and English, with the English lyrics appearing below the French ones. The score is divided into three systems, each with a voice staff and a piano grand staff. The piano part includes various musical notations such as triplets, slurs, and dynamic markings. The lyrics are: 'god, yants, Rul - er, in glo - ry seat - ed, maî - tre des ci - tés sain - tes,'.

god, yants, Rul - er, in glo - ry seat - ed,
maî - tre des ci - tés sain - tes,

dolente

Dost thou not hear my sobs for - lorn?
 N'en - tends - tu pas mes longs san - glots?

La *

On thy stream's sa - cred banks
 À ton fleu - ve sa - cré

p

La *

My com - plaints I've re - peat - ed; To
 Je ré - pè - te mes plain - tes, Qu'il

La *

dim. *rit.*
 thee on its waves they'll be borne.
 va te por - ter dans ses flots!

dim. *col canto* *p*

La *

Più lento
p *dolciss.*

From me he has been ta - ken; Our dream of love is
(she) a quit - té ce mon - de, Mai - mant quand je l'ai -
(Il) (Elle)

p

La * *La* * *La*

cresc. o'er; I lin - ger here, for - sa - ken, I
mais, Et ma peine est pro - fon - de, Je

p

La * *La* * *La*

rit. grieve ev - er - more. (She) He left this world for -
souffre à ja - mais! (Il) a quit - té ce
(Elle)

p *col canto*

La * *La* * *La*

cresc. ev - er, (She) He left this world for ev - er, No
mon - de, (Il) a quit - té la vi - e, Et
(Elle)

cresc.

La * *La* * *La*

, dolente

more _____ his eyes shall I be - hold;
 moi, _____ je ne vois plus ses yeux,

La * *La* * *La* *

f

I shall not hear ^(her) his voice; My pal - lid lips shall
 Je n'en - tends plus sa voix, Ma lê - vre re - froi -

f *La* * *La* * *La* *

rit.

nev - er Press ^(her) his ten - der lips, now so
 di - e N'a plus ses bai - sers a - mou -

rit. *La* * *La* * *La* *

più agitato

cold. _____ My joy in life is gone;
 reux; _____ Il ne me res - te rien,

più agitato *La* * *La* * *La* *

cresc.

(her)
Of his fer - vid ca - ress - es Nought, nought re -
De ses fol - les é - trein - tes, Rien, rien, Brah -

cresc. *f*

La * *La* * *La* * *La* *

lunga, molto rit. *Tempo I*

mains now save my tears. On thy stream's sa - cred
ma que mes san - glots! À ton fleu - ve sa -

col canto *molto rit.* *p*

La *

banks My com-plaints I've re - peat - ed; To
cré Je ré - pè - te mes plain - tes, Qu'il

La * *La* * *La* * *La* *

molto rit. *lento*

thee on its waves they'll be borne.
va te por - ter dans ses flots.

col canto

La * *La* * *La* *

From me he has been ta - ken; Our dream of love is
 Il a quit - té ce mon - de, M'ai - mant quand je l'ai -

p molto legato

Lead * *Lead* * *Lead*

o'er; I lin - ger on, for - sa - ken; I
 mais, Et ma peine est pro - fon - de, Je

rit. p *p* *dim.*

pp rit. *p*

Lead * *Lead* * *Lead* *

grieve ev - er - more, ev - er - more,
 souffre à ja - mais! à ja - mais,

col canto *col canto* *p*

Lead * *Lead* * *Lead* *

pp ev - er - more!
 à ja - mais!

pp una corda

Lead * *Lead* *

VILLANELLE

(Composed in 1834)

THÉOPHILE GAUTIER (1811-1872)

Translated by Isabella G. Parker

(Original Key, A)

HECTOR BERLIOZ (1808-1869)

Les Nuits d'été (Summer Nights)

Op. 7, No. 1

Allegretto (♩ = 96) *dolce*

VOICE

When shall come Spring's de-light-ful
Quand vien - dra la sai - son nou-

PIANO

p sempre leggiero

weath-er, When bleak Win - ter hath passed a - way,
vel - le, Quand au - ront dis - pa - ru les froids,

p

Then, my love, we will go to -
Tous les deux nous i - rons, ma

geth - er, Gath - 'ring lil - ies in wood - land gay.
bel - le, Pour cueil - lir le mu - guet aux bois.

Pearls _____ of dew from our foot - steps
 Sous _____ nos pieds é - gré - nant les

fling - ing, Trem - bling bright in the morn - ing ray, _____
 per - les Que l'on voit au ma - tin trem - bler, _____

pp

Then will we hear the black-birds sing-ing,
 Nous i - rons é - cou - ter les mer - les,

p

Then will we hear the black-birds sing - ing All day!
 Nous i - rons é - cou - ter les mer - les Sif - fler.

p

dolce

Spring is come, O my love, so bright-ly;
 Le prin - temps est ve - nu, ma bel - le,

p

'Tis the month for all lov - ers blest _____
 C'est le mois des a - mants be - ni: _____

Bird - ling poised on his wing so light - ly,
 Et voi - seau, sa - ti - nant son ai - le,

Sing - eth songs by his down - y nest.
 Dit des vers au re - bord du nid.

Oh, come! On moss-y bank re - pos - ing,
 Oh! Viens donc sur ce banc de mous - se

We will talk of our love to - day,
 Pour par - ler de nos beaux a - mours,

pp

La. *

Thy gen-tle voice thy love dis - clos - ing,
 Et dis - moi de ta voix si dou - ce,

poco f

poco rit. *a tempo*
 voice thy love dis - clos - ing Al - way!
 de ta voix si dou - ce: Tou - jours!

poco rit. *a tempo*

p

Far, a - way
Loin, bien loin

through the wood we'll wan-der, Fright the hare, hid-ing as we pass,
é - ga - rant nos cour-ses, Fai - sons fuir le la - pin ca - ché

Where the deer sees his ant - lers yon - der,
Et le daim, au mi - roir des sour - ces

mf

*senza accel.
(sans presser)*

Mir - rored fair in the spring's clear glass; Then
Ad - mi - rant son grand bois pen - ché; Puis

p

a - lone in our syl - van pleas - ures, Fin - gers twin - ing, the
chez nous, tout heu - reux, tout ai - ses, En pa - niers en - la -

pp

while we roam, We'll from the
cant nos doigts, Re - ve - nons,

pp

woods its fruit - y treas - ures, We'll from the wood its fruit - y treas - ures Bring
rap - por - tant des frai - ses, Re - ve - nons, rap - por - tant des frai - ses Des

rit. *a tempo*

poco f *rit.* *a tempo*

home.
bois!

pp
p

IN THE WOODS

(VIEILLE CHANSON)

13

CHARLES H. MILLEVOYE (1782-1816)

Translated by Isabella G. Parker

GEORGES BIZET

(1838-1875)

Andantino (♩ = 80)

PIANO

The piano introduction is in E-flat major, 3/4 time, marked Andantino (♩ = 80). It consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (p) dynamic.

p

In the woods am - o - rous Myr -
Dans les bois la - mou - reux Myr -

The first vocal entry is on a single staff, with the piano accompaniment on two staves below. The lyrics are in French and English. The piano part continues with a steady accompaniment, marked piano (p).

til Caught a lin - net sing - ing so clear - ly.
til A - vait pris fau - vet - te lè - gè - re.

The second vocal entry continues the melody. The piano accompaniment remains consistent, supporting the vocal line.

"Thou love - ly bird, — fear thou no ill, For my true
"Ai - ma - ble oi - seau" — lui di - sait - il: "Je te des -

The third vocal entry concludes the phrase. The piano accompaniment provides a final harmonic support for the vocal line.

love will love thee dear - ly. And in re -
 tine à ma ber - gè - re Pour prix du

pp

turn _____ for thee to - day _____ With kiss - es
 don _____ que j'ai - rai fait _____ Que de bai -

sweet _____ she will re - pay. If my be - lov - ed
 sers, _____ que de bai - sers! Si ma Lu - cet - te,

p

gave so de - mure - ly Two kiss - es for a bright bou -
 si ma Lu - cet - te Men don - ne deux pour un bou -

p *poco cresc.* *Animato*

quet — She'll give me ten, she'll give me ten, ah!
 quet — J'en au - rai dix, j'en au - rai dix, ah!

p *poco cresc.* *Animato*

pp rall.

— She'll give me ten for thee most sure - ly."
 — J'en au - rai dix pour la fau - vet - te."

colla voce pp *a tempo p*

p

But the bird - ling had left her
 La fau - vet - te dans le val -

p

mate, — And his love - song she heard out - pour - ing. So a -
 lon — A lais - sé son a - mi fi - dè - le. Et tant

las, a - las, a - las, Myr - til saw too
fait, tant fait, tant fait que de sa pri -

p

late, His cap - tive far on swift wing soar - ing.
son El - le s'é - chappe à ti - re d'ai - le.

cresc. f dim.

"Ah," said the shep-herd in dis - may, "A - dieu to kiss - es from my
"Ah!" dit le ber - ger dé - so - lé "A - dieu les bai - sers de Lu -

treas - ure! All my de - light is flown a - way, With the
cet - tel! Tout mon bon - heur s'est en - vo - lé, Sur les

pp

bird gone— is all my pleas-ure!" The shep - herd sad - ly wan-dered
 ai - les— de la fau - vet - te?" Myr - til re - tour-ne au bois voi -

p *poco sf*

home, — With sor - row dark - ly brood-ing o'er —
 sin — Pleu - rant la per - te qu'il a fai -

poco sf *dim. e rall.* 5 *colla voce dim.*

him. But see, Myr - til, what joy is come! In the
 te. Soit par ha - sard. Soit à des - sein, Dans le

p a tempo

path stands his love be - fore — him! Then how lov - ing - ly his
 bois se trou-vait Lu - cet - - te Et sen - si - ble à ce

rall. *a tempo* *rall.* *a tempo*

faith - ful Lu-cette — Ad - van - ces to her shep - herd lonely — And smil - ing,
ga - ge de foi — El - le sor - tit de sa re - traite — En lui di -

p

appassionato e cresc.

says: — "Do not re - gret, — do not re - gret, Myr - til, — do not re -
sant: — "Con - so - le - toi, — Con - so - le - toi, Myr - til, — con - so - le -

appassionato e cresc.

p

pp rall.

gret, Ah! — For thou hast lost the lin - net on -
toi, ah! — Tu n'as per - du que la fau - vet -

cresc. *f* *colla voce pp*

ly." te."

p a tempo *p*

PASTORAL

(PASTORALE)

19

English version by
Isabella G. Parker

(Original Key, F minor)

GEORGES BIZET

(1838-1875)

Andantino (♩ = 52)

VOICE

p

In Spring-time one day
Un jour de prin-temps

PIANO

p

Through a gar-den most fair
Tout le long d'un ver-ger

Sang Co - lin this lay
Co - lin va chan - tant,

To be - guile his de - spair:
Pour ses maux sou - la - ger:

"Maid - en dear - est, maid - en dear - est,
"Ma ber - gè - re, ma ber - gè - re,

pp

tra la la la la la la la, — Maid - en dear - est, maid - en dear - est,
 tra la la la la la la la, — Ma ber - gè - re, ma ber - gè - re,

tra la la la la la la la la, — Tell me now, tell me now,
 tra la la la la la la la la, — Lais - se - moi, Lais - se - moi

poco sf *poco sf* *poco* *suivez* - -

p - *rit.* - *a tempo*

One fond kiss may I take? Oh, grant me, thou dear - est maid - en,
prendre un ten - dre bai - ser. Oh, *lais - se - moi, ma ber - gè - re,*

p - *a tempo* *pp*

rit. molto *a tempo* *con anima*

grant me one ten - der kiss. _____
prendre un ten - dre bai - ser. _____

O thou maid - en
Ma ber - gè -

suivez *a tempo* *mf*

Ped. *

molto rall. *p*

dear, Give me, I pray thee, one ten -
 re, *lais - se - moi* *pren - dre un ten -*

suivez *p*

a tempo

- der kiss? -
 dre bai - ser! -

pp *p a tempo*

p

The maid - en so
 La belle à l'ins -

poco sf *dim.* *p* *p*

bright
 tant

Answered Co - lin with
 Ré - pond à son ber -

this:—
 ger. —————

"Will you, sing-ing light,
 "Tu veux, en chan - tant,

Will you steal a fond kiss?—
 Un bai - ser dé - ro - ber?—

No, Co - lin, no, Co - lin,
 Non, Co - lin, non, Co - lin,

pp

tra la la la la la la la, —
 tra la la la la la la la —

No, Co - lin, no, Co - lin,
 Non, Co - lin, non, Co - lin,

tra la la la la la la la; —
 tra la la la la la la la —

Would you then, while you sing,
 Tu vou - drais, en chan - tant,

poco sf *poco*

poco sf *suivez*

p rit. *a tempo*

Steal a fond kiss from me? No, no, no, no, Co - lin, take it not; ———
Prendre un ten - dre' bai - ser? Non, non, non, non, Co - lin, ne le prends pas,

p *a tempo* *pp*

rit. molto *a tempo* *con anima*

I will give it to thee! ——— No, no, no, — Co -
Je vais te le don - ner! ——— Non, non, non, — Co -

suivez *a tempo* *mf*

La *

molto rall.

lin, no, — take it not; ——— I will give it to
lin, ne le prends pas, ——— *Je vais te le don -*

suivez *pp*

thee!"
ner!"

p *pp calando*

La *

PERFUME OF A FLOWER

(PARFUM DE FLEUR)

(POÈME DE CHINE)

ÉMILE BLÉMONT

Translated by Isabella G. Parker

(Original Key, E minor)

CLAUDIUS BLANC

(1854-1900)

Mélodies Orientales N° 3

Andantino

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in E minor, marked 'Andantino'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *mf* and *p*. The vocal line enters with the lyrics 'Ev - 'ry day that Cha - que beau jour'. The piano accompaniment includes a *poco cresc.* section. The lyrics continue: 'pass - es light - ly Un - re - turn - ing is it flown. qui s'é - cou - le Fuit pour ne plus re - ve - nir;'. The final section of the score is marked *mf* and *p*, with the lyrics 'Love - ly Spring un - fold - eth bright - ly, Soon will the spring - time be Le clair prin - temps se dé - rou - le, Le prin - temps pur va fi -'. The score concludes with a double bar line and a 2/4 time signature.

Ev - 'ry day that
Cha - que beau jour

pass - es light - ly Un - re - turn - ing is it flown.
qui s'é - cou - le Fuit pour ne plus re - ve - nir;

Love - ly Spring un - fold - eth bright - ly, Soon will the spring - time be
Le clair prin - temps se dé - rou - le, Le prin - temps pur va fi -

gone. _____
 nir. _____

I dream — my dream is
 Je rê - ve; — ma rê - ve -

p

La. *

past, — Lost in a meas - ure - less gloom,
 ri - e Est un a - bi - me sans fond,

La. *

Where vi-sions too bright to last Find with dy - ing flow'rs a
 Où la vi - si - on fleu - rie Et la fleur qui meurt — s'en

La. *

tomb. — "Ev - 'ry de - light, — ev - 'ry dawn - - ing Pass -
 vont — "Tou - te can - deur — toute au - ro - re, Passe

pp

La. *

eth and fad - eth for naught," — Thus un - to the
 et s'é - teint sans mo - tifs! — Voi - là ce qu'à

air of morn - ing Spoke a bird its plain - tive thought. —
 l'air so - no - re Con - fie un oi - seau — plain - tif. —

p This sweet flow'r how fresh - ly bloom - ing!
 La fleur Jo, comme elle est frai - che!

p That sweet flow'r what jew - el fine! To the form - er
 La fleur Lan, quel fin - joy - aul Puis la fleur Lan

blight is com - ing, Dark - ness veils the gem di - vine.
 se des - se - che, L'ombre em - por - te la fleur Jo.

Ped *

f The flow'r di - vine Win - ter call - eth — That fra - grance so
 Elle est di - vine et suc - com - be — La fleur au par -

f *pp*

Ped *

mf *p* *più lento (Plus lent)*
 sweet hath shed! — Now it droop - eth, now it fall - eth;
 fum sub - til! — La fleur pen - che, la fleur tom - be;

mf *pp*

Ped *

mf *pp* *a tempo*
 Where is its sweet per - fume fled?
 Mais son par - fum où va - t'il?

mf *pp a tempo* *ten.* *mf*

Ped *

A FLOWER MESSAGE

(FLEUR MESSAGÈRE)

HENRI PASSERIEU

Translated by Isabella G. Parker

JULES BOUVAL

(1867 -)

con grand' espress.
(avec un grand sentiment)

Molto lento (Très lent)

VOICE

I press on this flow - 'ret a
J'ai mis sur cette fleur un bai -

PIANO

f

p

fond kiss of rap - ture, For you whom I give wor - ship all
ser plein d'i - vres - se, Pour vous qui m'a - vez pris tout mon

i - dols a - bove, — Tell me, are you so wise that ca -
coeur en un jour. — Puis-siez - vous de - vi - ner la dis -

cresc.

cresc.

ress to re - cap - ture, That pre-cious, ar - dent kiss of love? —
 crè - te ca - res - se De cet ar - dent bai - ser d'a - mour! —

I've
 J'ai

whis-pered all my love to the flow'r light - ly bend - ing, The
 ra - con - té tout bas à la fleur pal - pi - tan - te La

p

joy and grief that come thro' my lov - ing of you. — Can you
 joie et les dou - leurs qui me vien - nent de vous — Puis - siez -

3

find in the per - fume trem-bling-ly as-cend - ing These a -
 vous re - trou-ver dans son o - deur trou-blant - te Ces a -

f
 vow - als ten - der and true?
 vœux sin - cè - res et fous!

a tempo *con abban-*
 (avec ivresse)
 At
 En -

rit. *a tempo*
dim. *pp*

do no
 last with - in, this flow'r I place my heart's best treas - ure, In
 fin dans cet - te fleur j'ai mis tou - te mon â - me, Com -

L. H.

lan-guage of the flow'rs that my whole heart re-veres, And I let
me si je croy - ais au lan - ga - ge des fleurs, Et j'ai lais -

fall with - in in full and burn - ing meas - ure,
sé tom - ber, bru - lants com - me la flam - me,

f
In - - to its chal-ice
Dans son ca - li - ce,

p
all my tears!
tous mes pleurs!

THE CLOUDS

(LES NUAGES)

ALEXANDER DUMAS, Père (1803-1870)

From the Russian of Lermontoff

Translated by Isabella G. Parker

JULES BOUVAL

(1867-)

Lento

PIANO *p*

una corda

The piano introduction is in 12/8 time, marked 'Lento'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The introduction consists of four measures.

p

Ye cloud - lets, wan - d'ring free
Nu - a - ges qui vo - guant

The first vocal entry is in the soprano part, with lyrics 'Ye cloud - lets, wan - d'ring free' and 'Nu - a - ges qui vo - guant'. The piano accompaniment continues with the same harmonic pattern as the introduction.

'neath a sky vast and lone - ly Un - der
sous le ciel so - li - tai - re Sous les

The second vocal entry is in the soprano part, with lyrics ''neath a sky vast and lone - ly' and 'sous le ciel so - li - tai - re'. The piano accompaniment continues with the same harmonic pattern.

blue plains a - bove thus sail - ing si - lent - ly,
step - pes da zur pas - sez si - len - ci - eux,

The third vocal entry is in the soprano part, with lyrics 'blue plains a - bove thus sail - ing si - lent - ly,' and 'step - pes da zur pas - sez si - len - ci - eux,'. The piano accompaniment continues with the same harmonic pattern.

As I on earth, who wan-der, a sad ex-ile
 Ain - si que moi, qui suis un pros-crit de la

on - ly, Tell me, ex - iles from
 ter - re Ê - tes - vous le pros -

heaven are ye?
 crit des cieux?

f
tre corde

f molto espress.
(très expressif)

poco animato
(un peu animé)

Who drives you from the North?
Qui vous chas - sa du Nord?

Toward the South who is lead - ing? Is it a loft - y
Vers le Sud qui vous mè - ne? Est - ce l'or - gueil d'un

pride, or the wrath of a King? Or
Dieu? La co - lère d'un Roi? Cou-

guilt - y of a crime, griefs path - way are ye
pa - bles, d'un for - fait su - bis - sez - vous la

tread - - ing, mar - tyr's pain are ye
 pei - - ne Ê - tes - vous mar - tyr's

ff 2

— suf - fer - ing?
 — com - me - moi?

f 2

a tempo *p* 2

No! for ye from the field one day
Non! vous ê - tes par - tis un jour

a tempo *pp*

light - ly de - part - ed, Your snow - y wings un -
de la prai - ri - e Ou - vrant votre ai - le

fold - ing in air re - joic - ing - ly, And
blan - che à l'é - le - ment sub - til, Et

free in hand from na - tive land can - not be part -
li - bres dans les cieux, n'ay - ant pas de pa - tri -

cresc.

f

ed, _____ Ah! _____ ex - iles ye can - not be, _____
 e, _____ Ah! _____ Vous n'a - vez pas d'ex - il, _____

ff

a tempo

ex - iles ye can - not be _____ so
 Vous n'a - vez pas non plus _____ d'ex -

a tempo

f string.

free! _____
 il! _____

p

so
 d'ex -

f

free! _____
 il! _____

morendo rit.

ppp

THE FERRET

(LE FURET DU BOIS JOLI)

(Original Key, A)

JEAN BÉNÉDICT

Translated by Alexander Blaess

PIERRE DE BRÉVILLE

(1861 -)

Allegro

VOICE

PIANO

f

mf

dim.

ffz

mf *giojoso* (gai)

The fer-ret runs, dam-sels fair, Nim-ble -
Il court, il court le fu-ret, Le fu-

dim.

p *leggiero* (très léger)

foot - ed to his lair. The fer - ret runs, dam-sels fair.
 ret du bois, mes dames, Il court, il court le fu - ret.

poco rall.
p (cédez un peu)

a tempo *poco meno mosso*
 (un peu plus lent)

Lure him not sly - ly in the snare — Of your sweet —
 Gar - dez - vous de le prendre aux rêts — De vos char —

a tempo *espress. e dolce*

ness.
 mes; Fren - zied bites will come to your
 En se dè - bat - tant; il pour -

poco rit. *p* *a tempo*

share. He knows no meek - - - ness!
 rait Vous mor-dre aux lar - - - mes!

poco rit. *p* *a tempo* *sfz*

mf *rall.* *poco* *a*

p *poco* *p* *poco marcato*
(un peu marqué).

But shift - ing pleas - ure gives the rogue, _____
Quand le bon - heur qu'il donne est vain, _____

cresc. *cresc.* *sfz*

De - serv - eth not such flat - tring vogue. Leave him, fair
Pour - quoi son - ger à ce vi - lain? Lais - sez - le

rall. *rall.*

ones, to for - ests lone - some, To sol - i - tude and dark - ness
fuir par - mi les ver - tes Fo - rêts ob - scu - res et dé -

molto espress.
(très expressif)

Moderato

dole - some.
ser - tes.

Hot
On

mf *dim.* *pp*

tears fall, when oft our ea - ger hands
pleu - re, on pleu - re tant par - fois

espress.

— Will grasp a web of gold - en vi - - sion;
— D'a - voir tou - ché du doigt son rê - - ve

espress. e dolce

espress. *poco rall.*

Love then laughs in grim de - ri - - sion At
Le bon - heur en cha - grin s'a - chève, Hé -

poco *sfz* *poco rall.*

ad lib.
(sans rigueur)

bliss — held in strong i - ron bands. —
las! — plus sou - vent qu'on ne croit: —

poco sfz *colla voce* (suivez) *pp* *rit.* (retenez)

poco più mosso
(un peu moins lent)

Then leave a - lone to for - est
Il faut lais - ser cou - rir au

molto rit. (retenez beaucoup) *pp*

senza cresc.
(sans augmenter)

lei - sure The fer - ret of fleet - ing pleas -
bois Le fu - ret por - teur de joies brè -

ure.
ves.

WERE I GARDENER

(SI J'ÉTAIS JARDINIER)

ROGER MILES

Translated by Isabella G. Parker

CÉCILE CHAMINADE

(1861 -)

Allegretto (♩ = 96)

PIANO

The piano introduction is in 2/4 time, marked 'Allegretto' with a tempo of 96 beats per minute. It features a treble and bass staff. The treble staff begins with a whole rest followed by a series of chords. The bass staff starts with a 'molto sostenuto' section, indicated by a wavy line, and then continues with chords. There are two asterisks (*) marking specific points in the bass line.

dolce

The vocal melody is in 2/4 time, marked 'dolce'. It features a treble staff with a series of eighth and sixteenth notes, including triplets. The lyrics are: 'Were I gar-d'ner of the sky, Stars for thee I'd cull gleaming bright-ly! Si j'é-tais jar-di-nier des cieux Je te cueil-le-rai des é-toi-les!'.

The piano accompaniment for the first line of the song is in 2/4 time. It features a treble and bass staff. The treble staff has a series of chords, and the bass staff has a series of chords. There are two asterisks (*) marking specific points in the bass line.

rit.

The vocal melody is in 2/4 time, marked 'rit.'. It features a treble staff with a series of eighth and sixteenth notes, including triplets. The lyrics are: 'Jew-els fair should de-light thine eye, Were I gar-d'ner of the sky! Quels joy-aux ra-vi-raient tes yeux Si j'é-tais jar-di-nier des cieux!'.

The piano accompaniment for the second line of the song is in 2/4 time. It features a treble and bass staff. The treble staff has a series of chords, and the bass staff has a series of chords. There are two asterisks (*) marking specific points in the bass line.

a tempo

When the pale shad-ows veil thee night-ly, Thou should'st beam in glo - ry on
 Dans la nuit pâ - le sous ses voi - les Ton é - clat se - rait ra - di -

a tempo

p

high. Were I gar - d'ner of the sky, Stars for thee I'd
 eux. Si j'é - tais jar - di - nier des cieux, Je te cueil - le -

p

cull, gleam-ing bright - ly!
 rais des é - toi - les!

f

p

Or if gar - d'ner of Love I were, With ca - ress - es I ____ would de -
 Si j'è - tais ____ jar - di - nier d'a - mour Je te cueil - le - rais ____ des ca -

light thee, All the day would I feast thee, dear, If the gar - d'ner of
 res - ses, Je te fê - te - rais tout le jour Si j'è - tais jar - di -

rit. Love I were! *a tempo* Flow'rs with voice - less charm should in - vite thee
 nier d'a - mour! En ____ leurs i - nè - di - tes ten - dres - ses

And in low-ly hom-age ap - pear. *p* If the gar-d'ner of Love I were,
 Mes bou-quets te fè-raient la cour. Si j'è - tais jar - di - nier d'a-mour

With ca-ress-es I would de-light thee!
 Je te cueil-le - rais des ca-ress-es!

mf
 My gar-den hath no flow'r but song;
 Mais mon jar-din n'est que chan-sons,

p

To thee a-lone that flow'r is giv-en.
 Et tu peux y cueil-lir toi-mê-me,

The birds with in the thick-et throng,
 Dieu pour les nids fit les buis-sons

p My gar-den hath no flow'r but song. Come thou, oh, come to
 Et mon jar - din n'est que chan - sons. Viens - là rê - ver si

dolcissimo *p* *cresc.*

me at e - ven, Rap - ture deep my heart shall
 ton cœur m'ai - me Et mon cœur au - ra des fris -

f *p*

rit. *p a tempo* *cresc.*
 thrill. My gar-den hath no flow'r but song, And to thee a -
 sons. Mais mon jar - din n'est que chan - sons, Et tu peux

rit. *p a tempo* *cresc.*

rit. *p* *a tempo*
 lone that flow'r is giv - en!
 y cueil - lir toi - mè - me!

rit. *p* *a tempo* *f*

IF THOU SHOULDST TELL ME

(TU ME DIRAIS)

(Published in 1880)

ROSEMONDE GÉRARD

Translated by Isabella G. Parker

(Original Key, A \flat)

CÉCILE CHAMINADE

(1861 -)

Animato *dolce*

VOICE

If thou should'st tell me one may hear the
 Tu me di - rais que l'on en - tend le

PIANO

f *legato*

sigh-ing Of but-ter - fly in flow-er breathing light, — And that they
 souf - fle, Qu'au sein des fleurs ex - hale un pa - pil - lon, — Et que l'on

cresc. *dim.*

found it, the glass slip-per ly - ing, That Cin-der - el - la had dropt at mid -
 a re - trou - vé la 'pan - tou - fle Qu'en s'en fuy - ant lais - sa choir Cen-dril -

cresc. *dim.*

rit. pp *a tempo*

night. If thou should'st tell me all my verse is pros - y — 'Tis safe with
 lon, Tu me di - rais que ces vers sont en pro - se, Et qu'u-ne

rit. *a tempo dolce*

mf *poco rit.*

wom - an a se - cret - to leave — That lil - ies speak, and that the blue is
 femme a gar - dé des se - crets, Que le lys parle et que l'a - zur est

mf *dim. poco rit.*

ppp *a tempo* *p* *dolce*

ros - y, So fool - ish I, my love, I should be - lieve. If thou should'st
 ro - se, Vois ma fo - lie, a - mi, je te croi - rais. Tu me di -

ppp *a tempo* *p*

tell me ev - 'ry star is spar - kling With beams the glow - worm lends to make it
 rais que l'as - tre qui scin - til - le, Au ver lui - sant doit son é - clat joy -

p

bright, — And that the night doth pin her man-tle dark - ling Like jew-el
 eux, — Et que la nuit ac-croche à sa man - til - le, Comme un bi -

p

rit. *pp*

fair with the sun's ra-diant light, If thou should'st
 jou le so - leil ra - di - eux; Tu me di

poco rit. e dim.

a tempo *mf*

tell me no red fruit is grow-ing, The moss-y nooks of the wood but de -
 rais qu'il n'est plus u - ne frai - se Dans les re - coins tout mous-sus des fo -

dolce a tempo *mf*

ceive — That light-er than the light-est feath-er blow - ing — My grief doth
 rêts, Et qu'u-ne plu - me de ben-ga - li pè - se — Plus qu'un cha -

dolce

poco rit. *mf* *più animato appassionato*

weigh; thy word I should be - lieve. While thee I hear, all my doubts thou dis-
 grin au cœur, je te croi - rais. En té - cou - tant tous mes dou - tes d'eux

p poco rit. *più animato*

cresc. *f*

prov - est; Sud - den they fall, de - stroyed; if thou should'st
 mê - mes Tom - bent sou-dain, vain - cus... tu me di -

cresc.

pp rit. *a tempo*

tell That hap - pi - ness is mine, that me thou
 rais Que le bon - heur ex - iste et que tu

f *p a tempo*

poco rit. dolce

lov - est, So fool - ish I, I should be - lieve thee well.
 mai - mes, Vois ma fo - lie, a - mi, je te croi - rais!

f *poco rit. dolce* L.H.

* Without taking breath
 (sans respirer)

à Mademoiselle Fanny Lépine
THE DEAD
 (LES MORTS)
 CHANSONS DE MIARKA

(Published in 1889)

JEAN RICHPIN (1849 -)
 Translated by Isabella G. Parker

(Original Key, C# minor)

ERNEST CHAUSSON, Op. 17, N°1
 (1855-1899)

Lento

VOICE

Do not think that the
 Ne crois pas que les

PIANO

dead are dead! Long as souls shall liv-ing re-main the
 morts soient morts! Tant qu'il y au-ra des vi-vants les

dead shall live, the dead shall live.
 morts vi-vront, les morts vi-vront.

mf

p

When at eve the bright sun is set, You have but your eye-lids to close
 Lors-que le so - leil s'est cou - ché, Tu n'as qu'à fer - mer tes deux yeux

When he is ris - en, bright once more. _____
 Pour qu'il s'y lè - ve, ral - lu - mé. _____

cresc. *f* *dim.*

The bird flies on-ward, The bird is gone; _____ Yet while he is
 L'oi - seau s'en - vo - le, L'oi - seau s'en va; _____ Mais pen - dant qu'il

p *mf*

hov - 'ring on high, His shad - ow on the earth re - main -
 pla - ne là - haut, Son om - bre res - te sur la ter -

p

- - eth The breath that on my lips thou leav-est, From thy
 - - re. Le souf - fle que tu m'as fait boi - re Sur tes

own lips, — in go-ing forth, — It is my own, —
 lè - vres, — en t'en al - lant, — Il est en moi, —

— It is — my own. — An -
 — Il est — en moi. — Un

oth - er it to thee hath given, in go - ing forth.
 au - tre te l'a - vait don - né en s'en al - lant,

cresc.

In go-ing forth I will give it then to an - oth - er. —
 En m'en al - lant, je le don - ne - rai à un au - tre. —

cresc.

f

mf

From lip to lip — it pass-eth on; From lip to
 De bouche en bouche — il a pas - sé; De bouche en

mf

p

p

lip — 'Twill pass a - long. And thus — can
 bouche — il pas - se - ra. Ain - si — ja -

mf

p

ne'er, — can ne'er be lost. —
 mais — ne se per - dra. —

p

pp

COULD I FORGET? (QUE JE T'OUBLIE?)

LÉO MARCEL

Translated by Isabella G. Parker

HEDWIGE CHRÉTIEN

(1859 -)

Allegretto con spirito

PIANO

mf

p leggiero

L. H.

sf
ten.

dolce

Canst thou be - lieve I could for - get
Com - ment veux - tu que je t'ou - bli - e

pp

mf

rit.

Since thy sweet lips my own have met, One hap - py day in lov - ing
Quand sur ta lê - vre si jo - li - e Je pris l'au - tre jour un bai -

p

rit.

Lead

*

a tempo

cresc. ed animato

kiss?
ser?

I am en-rap-tured with it yet,
J'ai de la joie à m'en gri - ser,

a tempo

p

cresc.

mf

Lead

*

Lead

*

I am en - rap-tured with it yet:
J'ai de la joie à m'en gri - ser,

f

p

La. *

a piacere

Canst thou be-lieve I could for - get?
Com-ment veux - tu que je t'ou - bli - - - e?

colla voce *pp* *mf* *L.H.*

La. *

a tempo

Canst thou be-lieve I could for - get?
Com-ment veux - tu que je t'ou - bli - - e?

rit. *a tempo* *pp* *mf* *rit.*

f ten.

When on my knees I pray thee yet? With words of long - ing let me
Quand à ge - noux je te sup - pli - e, Ba - vard. in - qui - et, a - mou -

p *rit.*

La. *

a tempo
woo.
veux? One kiss thou gav - est - give me
A - près un bai - ser j'en veux

a tempo
p
mf

cresc. ed animato
two!
deux! One kiss thou gav - est - give me
A - près un bai - ser j'en veux

mf
cresc.

f
two!
deux! Canst thou be-lieve I could for - get?
Com-ment veux - tu que je t'ou - bli -

a piacere
colla voce
p
una corda

meno mosso
mf teneramente
pp
animato
e! Canst thou be-lieve I could for - get?
Com-ment veux - tu que je t'ou - bli -

mf
p
pp
animato

e - - cresc.

When in such bliss our hearts are met, In one blest mo - ment life is
 e, Quand tout ce bon - heur qui nous li - e, Rem - plit ma vie en un mo -

e - - cresc.

La * *La* * *La* * *La* *

largamente a piacere
f

spent. Those hours of love's su - preme con -
 ment? Les heu - res qu'on passe en ai -

stringendo

f tre corde

colla voce

La * *La* * *La* *

p rit. a piacere

tent, Those hours of love's su - preme con - tent, Wouldst thou, dear love, those hours for -
 mant, Les heu - res qu'on passe en ai - mant, Com - ment veux - tu qu'on les ou -

p dim. rit. pp mf colla voce

La *

pp

get? —
 bli - e?

pp f

ff

La * *La* * *La* *

*HAÏ LULI

XAVIER DE MAISTRE (1764-1852)
 (Extrait des "Prisonniers du Caucase")
 Translated by Alexander Blaess

ARTHUR COQUARD
 (1846 -)

Adagio. (♩ = 132)

PIANO

p *sf* *rall.* *Andante* *rall.*

a tempo *mf*

pp

I am gloom - y, I fret and wor - ry, I can - not
 Je suis tris - te, je m'in - qui - è - te, Je ne sais

pp

molto dolce
(très doux)

think which way to turn! My dear - est love was here to
 plus que de - ve - nir! Mon bon a - mi de - vait ve -

pp

*Pronounce, "Hah-ee-lu-lee."

be — And I a — wait him sad and lone — ly.
 nir — Et je l'at — tends i — ci seu — let — te

f
 Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!
 Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!

f

ff
 How — dis - mal 'tis — with - out my love.
 Ah! — qu'il fait tris - te, sans mon a - mi.

Tempo I (Andante)

ff

pp

Oh! I lan-guish in mad ex-pec - ta - tion, While he
 Hé - las! je lan-guis dans l'at - ten - te, Et l'in -

pp

mf

dal - lies in wan - ton whim! May - hap - he has bro - ken my
 grat se plait loin de moi! Peut - ê - tre il me man - que de

mf

con forza
(avec force)

faith And woos an - oth - er, fair - er sweet - heart!
 foi, Au - près d'u - ne nou - velle a - man - tel

f

*poco più mosso**ppp* (un peu plus vite)

Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!
Ha - i - lu - li! Ha - i - lu - li! Ha - i - lu - li!

f Have I lost for ev - er my dear - est love?
Au - rais - je per - du, per - du mon a - mi?
rall. 2

con tutta forza largamente
(avec toute la force et largement)
If it be
Ah! s'il est

true, if't be true that he is fick - le, Should he some
vrai, s'il est vrai qu'il soit vo - la - ge, S'il doit un
colla voce
(suivez)

stringendo
(*pressez*)

day cast me from him, The whole vil - lage in flames will
jour m'a - ban - don - ner, Le vil - la - ge n'a - qua brû -

stringendo
(*pressez*)

per - ish, I to - geth - er with all the vil - lage!
ler Et moi - même a - vec le vil - la - ge!

sempre ff

Ha - i - lu - lil! Ha - i - lu - lil! Ha - i - lu - lil!
Ha - i - lu - lil! Ha - i - lu - lil! Ha - i - lu - lil!

ff

ff

How could I live — with - out my love.
A quoi bon vi - vre sans a - mi.

rit. L.H.

ff

rit.

ff

THE BELLS

(LES CLOCHES)

65

PAUL BOURGET (1852-)
Translated by Isabella G. Parker

(Original Key)

CLAUDE-ACHILLE DEBUSSY
(1862-1918)

Ⓐ Andantino quasi Allegretto

PIANO

p e leggiero

The leaves on the
Les feuil - les s'ou -

green boughs gen - tly are swing - ing, O - p'ning si - lent - ly,
vraient sur le bord des bran - ches, Dé - li - ca - te - ment,

meno cresc.

The bells with their mu - sic air - i - ly ring - ing, 'Neath the smil - ing
Les clo - ches tin - taient, lé - gè - res et fran - ches, Dans le ciel clé -

sky.
ment,

Slow - ly breath - ing like an an - them of
Ryth - mique et fer - vent comme une an - ti -

rit.

a tempo

warn - ing, A - far through the air, Bring - ing mem - 'ry
 en - ne, Ce loin - tain ap - pel Me re - mé - mo -

(15)

sweet of lil - ies a - dorn - ing rit. e dim.
 rait la blan - cheur chré - tien ne Des fleurs de l'au -

fair. V (C)
 tel.

poco meno mosso
 (peu plus lent)

p

(20)

dolce ed espress.
 (doux et expressif)

Those bells tell of hap - py years now o'er -
 Ces clo - ches par - laient d'heu - reu - ses an -

(25)

shad - - - ed And with sol - emn
né - - - es. Et dans le grand

tone. Once more they re - fresh the leaves that are
bois Sem - blaient re - ver - dir les feuil - les fa -

cresc.

(30)

fad - - - ed, The years that are
né - - - es. Des jours d'au - tre -

rit.

(35)

gone.
fois.
a tempo

pp R.H. L.H. R.H. L.H. *ppp*

(40)

THE TEARS FALL IN MY SOUL

(IL PLEURE DANS MON CŒUR)

(ARIETTE N°2)

(Composed about 1889)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

(Original Key, G# minor)

ACHILLE CLAUDE DEBUSSY

(1862 -)

Allegro non tanto

PIANO

pp una corda

p poco marcato (un peu en dehors)

con tristezza (triste et monotone)

The tears fall in my
Il pleu - - - re dans mon

soul As the rain on the town.
cœur Comme il pleut sur la vil

le. Where - fore creeps this deep
Quelle est cet - te lan -

pp

dole Up - - on my
 gueur Qui pé - nè -

p

- weep - ing soul?
 - tre mon cœur?

p

pp

pp

Oh! the soft sound of rain,
 Ô bruit doux de la pluie -

p

pp

pp

sempre pianissimo

e Drip - ping on street and roof!
Par terre et sur les toits!

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a half note 'e' (sol), followed by a half note 'Drip - ping' (re), a half note 'on' (mi), a half note 'street' (fa), a half note 'and' (sol), and a half note 'roof!' (la). The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include a piano *p* and a forte *sf* marking.

The second system continues the piano accompaniment. The right hand maintains the eighth-note pattern, while the left hand features a more complex rhythmic pattern with some rests. Dynamics include a piano *p* and a forte *f* marking.

p
 When my heart is in pain,
Pour un coeur qui s'en nuie

The third system features a vocal line and piano accompaniment. The vocal line begins with a half note 'When' (re), a half note 'my' (mi), a half note 'heart' (fa), a half note 'is' (sol), a half note 'in' (la), and a half note 'pain,' (si). The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include a piano *p* and a pianissimo *pp* marking.

Oh, the song of the
Ô le bruit de la

The fourth system features a vocal line and piano accompaniment. The vocal line begins with a half note 'Oh,' (re), a half note 'the' (mi), a half note 'song' (fa), a half note 'of' (sol), and a half note 'the' (la). The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include a piano *p* and a pianissimo *pp* marking.



rain! *pluie!* Oft *Il* tears *pleu* fall

p *p*

with - out cause In my
sans rai - son Dans ce

p

soul sick with sor -
coeur qui s'é - coeu -

p *pp*

Moderato *p ad lib.*

row. Yet! no sus - pi - cion
re. Quoi! mul - le tra - hi -

p *p*

gnaws.
son?

My grief is with-out cause.
Ce deuil est sans rai - son.

p *pp*

accel. poco a poco a Tempo I
(revenez au premier mouvement)

p

Tempo I
pp

I muse in bit - ter pain, Ask - ing
C'est bien la pi - re pei - ne De ne

ppp

won - d'ring - ly why, Free from love and hate's
sa - voir pour - quoi, Sans a - mour et sans

p *p*

molto rall.

mad - - - ness, Still my soul knows such
 hai - - - ne, Mon cœur a tant de

p *pp* *p molto rall.*

sad - - - ness.
 pei - - - ne.

p *a tempo* *pp a tempo*

L.H. R.H.

per - - den - do - si

poco rit. *a tempo e morendo* *ppp* L.H.

f *p* *pp*

EVENING HARMONY (HARMONIE DU SOIR)

(Composed in 1889-1890)

(Original Key, B)

CHARLES BAUDELAIRE (1821-1867)

Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY

(1862 -)

Andante, tempo rubato

VOICE

Be - hold, the time is
Voi - ci ve - nir les

PIANO

pp

p

come when on stem swing - ing bright - ly Ev-'ry flow'r like a
temps où vi - brant sur sa ti - ge cha-que fleur s'é - va -

dim.

pp

dolce (doux)
p

cen-ser sheds its fragrance rare; When sound and per-fume
pore ain - si qu'un en - cen - soir; Les sons et les par -

più pp

p

poco animando
(animez un peu)

min-gle in the eve-ning air;
fums tour - nent dans l'air du soir;

In a lan-guor-ous
Val - se mê - lan - co -

poco animando
(animez un peu)
pp

waltz to - geth - er sway - ing
lique et lan - gou - reux ver -

light - ly.
ti - gel

p

p molto dim.

a tempo

Ev - 'ry flow'r
Cha - que fleur

like a cen - ser breathes its fra - grance
s'é - va - pore ain - si qu'un en - cen -

pp a tempo

animando poco a poco

rare;
soir;

Trem - bles the vi - o - lin like a
Le vi - o - lon frè - mit comme un

poco string. poco cresc.

heart that is break - ing. In the lan-guor-ous
cœur qu'on af - fli - ge; Val - se mé - lan - co -

f

waltz its sad-ness is a - wak - ing. *p* The
lique et lan - gou - reux ver - ti - gel Le

tranquillo *molto dim.*

sky is sad and grand like a great al-tar there.
ciel est triste et beau comme un grand re-po - soir.

p *più p* *molto dim.* *pp*

Tempo animando ma non troppo

p

Trem-bles the vi - o - lin like a heart — that is break - ing:
Le vi - o - lon fré mit comme un cœur — qu'on af - fli - ge,

poco rit. espress.

Heart most ten - der that hates the dark - ness of de -
Un cœur ten - dre, qui haït le né - ant vaste et

p poco rit. dim.

tranquillo *p*

spair! The sky is sad and grand like a great al-tar
 noir! Le ciel est triste et beau comme un grand re-po-

p dim. *sempre pp*

molto calmato

there Bathed in blood is the
 soir: Le so-leil s'est noy-

molto calmato *sf p* *pp* *p*

sun in its blood dark-ly flow-ing.
 è dans son sang qui se fi-ge.

p *pp*

Tempo animato
p espress.

Heart most ten - der that hates the dark-ness to be -
Un coeur ten - dre, qui haït le nè - ant vaste et

sempre p

poco a poco string.

hold. From the past so bright and glac. one
noir, Du pas - si - lu - mi - neux re -

cresc.

f ray of light be - stow - ing. — *calmato*
cueil - le tout res - ti - ge. —

f *mf* *p rit. molto dim.* *più p* *calmato*

p

Bathed in blood is the sun in its blood darkly flowing,
Le so - leil s'est noy - é dans son sang qui se fi - ge.

p *più p*

pp

Thy mem'-ry shines in my heart like cas - ket of gold. ———
Ton sou - ve - nir en moi luit comme un os - ten - soir! ———

pp *pp*

molto rit.
(très retenu)

pp *ppp* *pppp*

lento arpeggio
(lentement arpégé)

THE DEATH OF LOVERS (LA MORT DES AMANTS)

81

(Published in 1890)

CHARLES BAUDELAIRE (1821-1867)

Translated by Isabella G. Parker

(Original Key, Gb)

ACHILLE CLAUDE DEBUSSY

(1862 -)

Andante

VOICE

PIANO

Round our
Nous au -

beds shall sweet - est o - dors be breath - ing, On couch - es so
rons des lits pleins d'o - deurs lé - gè - res, Des di - vans pro -

deep calm - ly we shall lie,
fonds com - me des tom - beaux.

And ex - ot - ic flowers be o - ver us wreath - ing,
Et d'é - tran - ges fleurs sur des é - ta - gè - res,

pp *p* *dim.* *p* *p* *p*

R.H. *L.H.*

molto dim.

Un - fold - ing for us 'neath a fair - er sky.
 É - clo - ses pour nous sous des cieux plus beaux.

dim. *p*

Em-ploy - ing at will all our life yet glow - ing, Our two hearts like blaz - ing
 U - sant à l'en - vi leurs cha - leurs der - niè - res, Nos deux cœurs se - ront deux

p *R.H.*

torch - es shall shine, Re - flect - ing the light we two are be - stow - ing
 vas - tes flam - beaux, Qui ré - flé - chi - ront leurs dou - bles lu - miè - res

p

On our spir - its twain like mir - rors di - vine.
 Dans nos deux es - prits ces mi - roirs ju - meaux.

p

p Some eve shall the rose and the mys - tic blue — To a
 Un soir fait de rose et de bleu mys - ti - que, Nous é -

cresc.

pp

sin - gle flash be u - nit - ed too. — Like a sob of
 chan - ge - rons un é - clair u - ni - que Comme un long san -

p

p

molto dim. long and of fond fare - well.
 glot tout char - gé d'a - dieu.

molto dim. *p* *più p* *pp* *poco rit.*

un poco più mosso
sempre pp

R.H. *p* *R.H.*

Then an
 Et plus

an - gel bright, — shall un - fold the por - tal. And —
 tard un an - ge, en - trou - vant les por - tes, Vien -

poco a poco cresc.

come to re - store with faith and with joy —
 dra ra - ni - mer, fi - dèle et joy - eux, —

poco a poco cresc.

L.H. 8

molto espress.

mp

Those cloud - ed mir - rors, kin - dling flames im - mor -
 Les mi - roirs ter - nis, et les flam - mes mor -

mp

p

tal. tes.

morendo e rit.

più p

pp R.H.

pp R.H.

pp R.H.

ppp R.H.

ROMANCE

(Composed in 1880)

PAUL BOURGET (1852-)
Translated by Isabella G. Parker

(Original Key, D)

ACHILLE CLAUDE DEBUSSY
(1862-)

Moderato

VOICE

p

Soul of light-est breath, soft - ly
L'âme é - va - po - rée et souf -

PIANO

p

sail - ing, Soul so gen - tle, — per - fume ex - hal - ing Of lil - y fair, —
fran - te, L'a - me dou - ce, — l'âme o - do - ran - te Des lis di - vins —

— the pre - cious dower Of thy dear thought, a gar - den gay, —
— que j' ai cueil - lis Dans le jar - din de ta pen - sée,

p

Ah, whith-er is it borne a - way, This soul so di-vine of a
 Où donc les vents l'ont - ils chas - sée, Cette âme a - do - ra - ble des

Meno mosso (tempo rubato)

pp

flower? Is it the per-fume that re-main - eth,
 lis? N'est - il plus un par - fum qui res - te

That heav'n-ly sweet-ness yet re - tain - eth Of days when thou my heart didst
 De la su - a - vi - té cé - les - te Des jours où tu m'en - ve - lo -

hold, As in ce - les - tial in - fluence ly - ing,
 pais D'u - ne va - peur sur - na - tu - rel : - le

p

Tempo I

Of ros-y hope, of love un - dy - ing, Of su-preme de -
 Fai - te d'es-poir, d'a-mour fi - dè - le, De bé - a - ti -

mf *p* *cresc.*

Ritenuato
dim.

light, _____ peace un - told?
 tude _____ et de paix?

p *dim.* *p* *pp*

THE SHADOW OF TREES

(L'OMBRE DES ARBRES)

ARIETTE N°3

(Original Key, C#)

Le rossignol qui du haut d'une branche se regarde dedans, croit être tombé dans la rivière. Il est au sommet d'un chêne et toutefois il a peur de se noyer. *)

The nightingale, that, high up in the branches, sees his image reflected, believes he has fallen into the river. He is at the top of an oak, yet fears lest he should drown. *)

PAUL VERLAINE (1844-1896)

Translated by Isabella G. Parker

ACHILLE CLAUDE DEBUSSY

(1862 -)

Lento e dolente
(*Lento et triste*) *pp*

VOICE

PIANO

The shade of trees — which o'er the
L'om - bre des ar - bres dans la ri -

riv - er are bend - ing Dies like a va - por as - cend - ing, The
vière em-bru-mé - e, Meurt com-me de la fu - mé - e, Tan -

sf *p*

while a - loft in air on the branches re-main - ing, The doves are
dis qu'en l'air, par - mi les ra - mu - res ré - el - les Se plai - gnent

ppp *p*

*) Cyrano de Bergerac

pp *3*
soft - ly com-plain - ing.
les tour-te - rel - les.

p
Then why, O lone - ly
Com - bien, ô vo - ya -

wan - d'rer, view - ing this land - scape fad - ed, Is thy —
geur, ——— ce pa - y - sa - ge blê - me Te mi -

cresc.

un poco stringendo

brow with sor - row shad - ed?
ra blê - me toi - mê - me.

p
un poco stringendo

a tempo

p *pp*

Why must ev-'ry de - light from the for-est be part - ed, And mourn thy
Et que tou-tes pleu - raient dans les hau-tes feuil - lé - es, Tes es - pé -

sf *p* *a tempo* *p* *pp*

molto rall.

p *pp*

fond hopes de - part - ed! de - part - ed!
ran - ces noy - é - es! noy - é - es!

molto rit.
(très retenu)*sempre dolcissimo e morendo*

R.H. *pp* L.H.

R.H.

THE MAIDS OF CADIZ

(LES FILLES DE CADIX)

91

ALFRED DE MUSSET (1810-1857)

Translated by Arthur Westbrook

LÉO DELIBES

(1836-1891)

Allegretto con moto

PIANO

p una corda e staccato

tre corde

cresc. *f* *p*

Three youths and maid - ens,
Nous ve - nions de voir

we did go ——— To see the bulls a - fight
le tau - reau, ——— Trois gar - çons, trois fil - let -

ing;
tes,

The sky was blue, the breeze did blow,
Sur la pe-louse il fai-sait beau,

rall. *a tempo*

— We danced the joy-ous bo-le-ro; In mirth our hearts de-light -
— Et nous dan-sions un bo-lé-ro. An son des ca-sta-gnet -

colla voce *a tempo*

rall. *p un poco rit.*

ing.
tes: Neigh-bor, tell me, pray,
Di-tes-moi, voi-sin,

rall. *sostenuto*

If my face is fair, Does this dress I wear Be - come me well to-day?
Si j'ai bon-ne mine, Et si ma bas-qui-ne Va bien ce ma-tin.

rall.

My waist you say is lithe and slen - der? My waist you say is lithe and trim;
 Vous me trou-vez la tail - le fi - ne? Vous me trou-vez la tail - le fi -

a piacere

f *dim.* *p* *3* *3*

— ah! ah! — ah! ah! — ah! —
 — ne? ah! ah! — ah! ah! — ah! —

colla voce

— We maid-ens of Ca - diz like well to hear such words, — ah! —
 — Les fil - les de Ca - dix ai - ment as - sez ce - la, — ah! —

tr *tr*

ah! ah! ah! ah! —
 ah! ah! ah! ah! —

*poco rall.**a tempo*

— We maid - ens of Ca - diz like well to hear such words, la ra la la la la
 — les fil - les de Ca - dix ai - ment as - sez ce - la, la ra la la la la

poco rall. *a tempo*

cresc.

la la ra la la la la la, We maid - ens of Ca - diz like well to hear such
 la la ra la la la la la, les fil - les de Ca - dix ai - ment as - sez ce -

cresc.

f words. *tr* ah! *tr* ah! *f* 6
 la. ah! ah!

f *f* *f* *p e staccato*

p e staccato

cresc.

mf

But while we danced an - oth - er day
Et nous dan - sions un bo - lé - ro,

f *p*

— A bo - le - ro to - geth - er,
— Un soir, c'é - tait di - man - che.

There came a cav - a - lier that way,
Vers nous s'en vient un hi - dal - go,

rall. *a tempo*

— With lace of gold his cloak was gay, — And in his hat a
 — Cou - su d'or, la plume au cha - peau, — Et le poing sur la

colla voce *a tempo*

rall.

feath - er.
 han - che:

rall.

p un poco rit.

If thou wilt be mine, Love - ly dark-eyed maid - en, Soon with jew - els la - den
 Si tu veux de moi, Brune au doux sou - ri - re, Tu n'as qu'à le di - re.

sostenuto

f

Shall thy fin - gers shine. Nay, go your way, O gal - lant suit - or,
 Cet or est à toi. Pas - sez vo - tre che - min, beau si - re,

*rall.**a piacere**dim.*

Nay, go your way, O suit - or gay, ah! ah!
 Pas - sez vo - tre che - min, beau si - re, ah! ah!

*rall.**colla voce*

ah! ah! ah! ah! The maid - ens of Ca -
 ah! ah! ah! Les fil - les de Ca -

diz such words don't un - der - stand ah! ah!
 dix n'en - ten - dent pas - ce - la ah! ah!

ah! ah! ah! ah! The maid - ens of Ca -
 ah! ah! ah! Les fil - les de Ca -

poco rall. *a tempo*

diz such words don't un - der - stand, la ra la la la la la la ra la la la la
 dix n'en - ten - dent pas ce - la, la ra la la la la la la ra la la la la

poco rall. *a tempo*

cresc. *f*

la, The maid - ens of Ca - diz such words don't un - der - stand!
 la, les fil - les de Ca - dix n'en - ten - dent pas ce - la!

cresc. *f*

tr *lunga* *f*

ah! _____ ah! _____ ah! _____
 ah! _____ ah! _____ ah! _____

f

BYGONE DAYS (JOURS PASSÉS)

99

ARMAND SILVESTRE (1839-1901)
Translated by Arthur Westbrook

LÉO DELIBES
(1836-1891)

Lento, come recitativo

PIANO

mf *espressivo* *p*

The piano introduction is in 2/4 time, marked 'Lento, come recitativo'. It features a melody in the right hand with a 'mf' dynamic and 'espressivo' marking, and a supporting bass line in the left hand with a 'p' dynamic. The key signature has one flat (B-flat).

sf *p* L.H. L.H. L.H.

This section shows the piano accompaniment for the first vocal line. It includes a 'sf' (sforzando) marking and a 'p' (piano) marking. The right hand has a melody with 'L.H.' (Lento) markings. The left hand has a bass line with 'L.H.' markings. The key signature has one flat.

Lentamente

By - gone days! Oh! ——— how soon youth has fad - ed!
Jours pas - sés, Ô ——— jeu - nes - se en - vo - lé - e,

p

This section contains the vocal melody and piano accompaniment for the first vocal line. The tempo is 'Lentamente'. The vocal line is in 3/4 time. The piano accompaniment is in 3/4 time. The key signature has one flat.

Still I mourn, Sor - - row my soul has shad - ed.
Vous lais - sez Lâ - - me à ja - mais trou - blé - e.

p

This section contains the vocal melody and piano accompaniment for the second vocal line. The tempo is 'Lentamente'. The vocal line is in 3/4 time. The piano accompaniment is in 3/4 time. The key signature has one flat.

.* The theme is from the ballet "La Source" by Delibes and Minkous (Opéra, Paris, 1866)

Oh! ——— how soon youth has · fad -
O ——— jeu - nes - se en - vo - lé -

ed! Still I mourn, Sor - row has my spir - it o'er -
e, Vous lais - - sez à ——— ja - mais mon â - me trou -

rall. shad - ed. Bliss - ful spring! — gone for aye! Oh, fra - grance of
più mosso blé - - e. Ô prin - temps, — sans re - tour! Ô fleurs! — ô dé -

rall.

più mosso

flow - ers, — of sweet flow - ers! Thy smile e'er brought me joy — In those
li - re, — ô dé - li - re, Quand mes yeux cha - que jour — Te voy -

molto rit.

hap - py hours, — For my love — thou wert al - way!
 aient sou - ri - - re Ô mon seul, — mon cher — a - mour!

colla voce

lunga

Tempo I lentamente

p

By - gone days! Oh! — how soon youth has
 Jours pas - - sés, Ô — jeu - nes - sen - vo -

pp

fad - ed! Still I mourn, Sor - row has my
 lé - - e, Vous lais - - sez à — ja - mais mon

spir - it o'er - shad - ed, By - gone days, — By - gone days. —
 â - me trou - blé - e, Jours pas - sés, — jours pas - sés. —

lunga

L'istesso Tempo

A - las! thou now hast
 Bien loin tu t'es en-

pp *espress.*

left me, Of life it - self be -
 fui - e, Ô toi qui fus ma

cresc. *cresc.*

reft me; Nought re - main - - eth to me. But
 vi - e, Et qui res - - tes mon cœur. En

rall. *a tempo* *rall.* *a tempo* *dim.*

vain is Time's en - deav - - or, For my
 vain le temps dé - vo - - re, Sous mon

heart hold - eth ev - er Mem - o - ries fond of
front luit en - co - re Ton sou - ve - nir vain -

cresc.

cresc.

thee, Ah, mem - 'ries fond of thee! By - gone days,
queur, ton sou - ve - nir vain - queur! Jours pas - sés,

f

pp

Molto Lento

lunga

Oh! how soon youth has faded, Still I mourn, Sor -
Ô jeu - nes - se en - vo - lé - e, Vous lais - sez à

- row has my spir - it o'er - shad - ed, By - gone days, by - gone
- ja - mais mon â - me trou - blé - e, Jours pas - sés, jours pas -

days. _____ Yet tho' of grief I
sés! _____ Heu - reux de ma bles -

per - ish, _____ Thy name, _____ thy name I e'er will cher -
su - re, _____ Ton nom, _____ ton nom, je le mur - mu -

ish, And thou, who wert my be - ing, Ev - er liv - est in my
re, O toi, qui fus ma vi - e Et qui res - tes mon -

heart! _____
cœur! _____

dim. p

ECSTASY

(EXTASE)

JEAN LAHOR

(Composed about 1877)

HENRI DUPARC

Translated by Isabella G. Parker

(Original Key, B^b)

(about 1847-)

Lento tranquillo (Lent et calme)
espress.

PIANO

*legato
très lié
una corda p*

poco cresc.

dim.

*molto dolce
(très doux)*

On a pale lil - y
Sur un lys pâ - le

dim. *rit.*

is my rest, and my slum - ber like death is
mon coeur dort D'un som-meil doux com - me la

dim. *rit.*

a tempo

blest, Death ec - stat - ic,
 mort, Mort ex - qui - se,

a tempo

pp

poco cresc.

sweet per - fume sigh - ing, In breath of the be -
 mort par - fu - mé e Du souf - fle de la

poco cresc.

dim. rit. a tempo

lov - ed dy - ing.
 bien - ai - mé

rit. a tempo

poco

dim.

cresc.

dim.

pp

On thy pale bos - om
Sur ton sein pâ - le

pp

Ped.

is my rest, And my slum - ber like death is
mon coeur dort D'un som - meil doux com - me la

dim. *rit.*

rit.

a tempo

blest.
mort.

a tempo *pp*

sempre dim. *poca rall.*

à ma Mère

A SIGH

(SOUPIR)

(Composed in 1871 - 73)

A. SULLY-PRUDHOMME (1839 -)

Translated by Isabella G. Parker

(Original Key, D minor)

HENRI DUPARC

(about 1847 -)

Lento

VOICE

legato e sostenuto
(lié et soutenu)

PIANO

p

Nev - er - more
Ne ja - mais

to see
la voir

her or hear
ni l'en - ten -

her,
dre,

Nev - er - more
Ne ja - mais

to speak
tout haut

her dear name,
la nom - mer,

Faith - ful
Mais, fi -

poco rall. *a tempo*

yet, lov - ing to be near her, to love the same.
 de - le, tou - jours l'at - ten - dre, tou - jours l'ai - mer.

a tempo
poco rall.

My arms un-closed, and, tired of wait - ing,
 Ou - vrir les bras, et, las d'at - ten - dre,

cresc.

En - fold - ing no - thing are they met; Yet with faith - ful
 Sur le né - ant les re - fer - mer, Mais en - cor, tou -

cresc.

dim. *poco rall.* *a tempo*

love un - a - bat - ing I love her yet.
 jours les lui ten - dre Tou - jours l'ai - mer.

a tempo
dim. *poco rall.* *p*

più f

Ah! since I must ——— for - ev - er lan - guish,
 Ah! ne pou - voir ——— que les lui ten - dre,

più f

Con - sumed by tears and vain re - gret, ———
 Et dans les pleurs se con - su - mer, ———

espress. f

Still my tears con - vey all my
 Mais ses pleurs tou - jours les ré -

poco rall. *a tempo*

anguish;
 pan-dre, I love her yet.
 Tou - jours l'ai - mer....

a tempo *poco rall.*

rall. *a tempo*

Nev - er - more to see her or
Ne ja - mais la voir ni l'en -

a tempo *rall.*

hear her, Nev - er - more her dear name to
ten dre, Ne ja - mais tout haut la nom -

poco rit.

say; Still, with a love yet grow-ing dear - er, to love al -
mer, Mais d'un a - mour tou - jours plus ten - dre tou - jours l'ai -

colla voce

a tempo *pp* *rall.*

way! al - way! —
mer! tou - jours! —

a tempo *rall.* *rall.*

à M^r. Emmanuel Jadin
MOONLIGHT
(CLAIR DE LUNE)
(MENUET)

(Composed, about 1888)

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

(Original Key, B \flat minor)

GABRIEL FAURÉ, Op. 46, No. 2
(1845-)

Andantino quasi Allegretto

PIANO

p

sempre dolce

p
Your
Vo

soul is a land-scape won - drous and rare, Where spir - its quaint,
 tre â - me est un pa - y - sa - ge choi - si, Que vont char-mant

pp

like some gay mas-quer - ad - ers, Play on their
 mas - ques et ber - ga - mas - ques Jou - ant du

sempre cantabile

La La* La**

lutes while they dance, Tho' gen - tle sad - ness still
 luth et dan - sant, et qua - si Tris - tes sous

La La* La* La* La* La**

lurks 'neath their dis - guise fan - tas - tic!
 leurs dé - gui - se - ments fan - tas - ques!

p

La La* La* La* La**

dolce

Chant - ing the while strains of mi - nor mode, Tri - um-phant love
 Tout en chan - tant, sur le mo - de mi - neur L'a - mour vain - queur

pp

— and joy of life ex - toll - - ing,
 — et la - vie op - por - tu - - ne,

They seem to doubt that love and joy are real, And in - to
 Ils n'ont pas l'air de croire à leur bon - heur, Et leur chan -

moon-beams wan their song is wov - - en;
 son se mêle au clair de lu - - ne!

espressivo e dolce

In mel - an - chol - y
Au cal - - me clair de

pp

Led.

*

moon - - light, sad and calm, That
lu - - ne, tris - - te et beau, Qui

dolce

Led.

*

brings the birds ten - der dreams in the
fait rê - ver les oi - seaux dans les

Led.

*

Led.

*

wil - - - lows, Mak - ing the foun - tains
ar - - - bres, Et san - glo - ter d'ex -

meno p

Led.

sob with ec - sta - sy;
 'ta - se les jets d'eau.

pp sempre

La* La* La*

poco più

'Mong sta - tues cold, of white and pur - est
 Les grands jets d'eau svel - tes par - mi les

La* La* La* La* La* La*

mar - ble.
 mar - bres!

dolce

La* * La* * La* * La*

THE CRADLES

(LES BERCEAUX)

(MÉLODIE)

A. SULLY-PRUDHOMME (1839 -)
Translated by Isabella G. Parker

(Published in 1882)
(Original Key, B \flat minor)

GABRIEL FAURÉ, Op. 23, No. 1
(1845 -)

Andante

PIANO

p *sempre*

The state - ly ships a - long the quay,
Le long du Quai, les grands vais-seaux,

Where the waves a-round them are play - ing, The
Que la hou - le in - cli - ne en si - len - ce, Ne

cra - dles for-get, si - lent - ly,
pren - nent pas gar - de aux ber - ceaux,

Ossia

By the moth-er's hand gen - tly sway - ing.
 Que la main des fem - mes ba - lan - ce.

cresc. poco a poco

But the day of part - ing will come,
 Mais vien - dra le jour des a - dieux,

Moth - er's tears must be sad - ly flow - ing,
 Car il faut que les fem - mes pleu - rent,

cresc. molto

When man will sail, ea - ger to roam,
 Et que les hom - mes cu - ri - eux

f sempre

Daunt - less to far ho-ri - zons go - - - ing.
 Ten - tent les ho - ri-zons qui leur - - - rent!

f sempre

pp

Those state-ly ships — up - on — that day,
 Et ce jour là — les grands — vais-seaux,

p *pp*

While the re - ced - ing port is wan - - - ing,
 Fuy - ant le port qui di - mi - nu - - e,

cresc.

Mys - te - rious-ly feel force de-tain - ing
 Sen - tent leur mas - se re - te - nu - e

cresc.

mf

From those souls cra - dled
Par l'â - - me des loin -

mf *p*

far a - way,
tains ber - ceaux,

pp

p

From those souls cra - dled
Par l'â - - me des loin -

far a - way.
tains ber - ceaux.

THE ROSES OF ISPAHAN

(LES ROSES D'ISPAHAN)

(Composed in 1884)

LECONTE DE LISLE (1818-1894)

Translated by Alexander Blaess

(Original Key, D)

GABRIEL FAURÉ, Op. 39, No 4

(1845-)

Andantino (♩ = 60)

PIANO

p

mf marcato

p

dolce

The rose of Is - pa -
Les ro - ses d' Is - pa -

p

han in its green moss en - fold - ed, Jas - mine white of Mos - soul and
han dans leur gal - ne de mous - se, Les jas - mins de Mos - soul, les

marcato

or - ange blos - soms pale,
fleurs de l' o - ran - ger,

cresc. poco a poco

Have not as fresh a per - fume, nor so sweet a fra - grance, O fair - est
 Ont un par-fum moins frais, ont u - ne o-deur moins dou - ce, Ô blan - che

cresc. poco a poco

mf

Le - i - lah! as thy zeph - yr - like breath.
 Le - i - lah! que ton souf - fle lé - ger.

p

mf

p

As cor - al are thy
 Ta lè - vre est de co -

p

lips, and thy sil-ver-y laugh—Shames the spring as its rip - ples purl in song me -
 rail, et ton ri - re lé - ger—Son - ne mieux que l'eau vi - ve et d' u - ne voix plus

cresc. poco a poco

lo - - dious, The gen-tle wind that
dou - - ce Mieux que le vent joy -

soft - ly sways the or - ange - tree, The joy - ous war - bling bird that
eux qui ber - ce l'o - ran - ger, Mieux que l'oi - seau qui chan - te au

mf

p dwells in leaf - y cra - - dle. *p* O Le-ï - lah! since
bord d'un nid de mous - - se. O Le-ï - lah! de -

p *p sempre*

sempre dolce

in a sud - den wing - ed flight Each dear ca - ress has flown
puis que de leur vol lé - ger Tous les bai - sers ont fui

from thy lips hon - eyed sweet - ness, All the per - fume has
de ta lè - vre si dou - ce Il n'est plus de par -

waned from the pale or - ange tree, Bar - ren are rose and jas - mine of their balm - y
fum dans le pâ - le o - ran - ger, Ni de cé - les - te a - rome aux ro - ses dans leur

cresc.

fra - grance! -
mous - se.

f marc.

Oh! let thy bud - ding love, that but - ter - fly so
Oh! que ton jeu - ne a - mour, ce pa - pil - lon lé -

dim. *p*

frail, A - gain up - on my heart a - light in do - cile. bond -
 ger, Re - vien - ne vers mon cœur d'u - ne aî - le prompt - et dou -

cresc. poco a poco

age, And thus re - store its per - fume to the or - ange tree,
 ce, Et qu'il par - fu - me en - cor la fleur de l'o - ran - ger

f *poco rit.* *a tempo*

To Is - pa - han's fair rose in its green moss en - fold -
 Les ro - ses d'Is - pa - han dans leur gai - ne de mous -
poco rit. *a tempo*

mf *p*

ed. _____
 se. _____

à Madame de Lanchâtres

I'VE SUCH A HOST OF THINGS TO TELL YOU

(J'AI TANT DE CHOSES À VOUS DIRE)

LAMQUET

Translated by Nathan Haskell Dole

G. FERRARI

Allegretto

PIANO

p

dolcemente, con grazia

I've such a host of things to tell you,
J'ai tant de choses à vous dire,

They'd fill a book from end to end!
Qu'on en ferait un livre entier,

There'd be no ink left in the
S'il me fallait vous les é-

ink - well If e - ven half of them I penned! Yet
cri - re J'y sé - che - rais tout l'en - cri - er. Mais

— if to know them you are yearn-ing, Oh, come a—long our path to —
 — si vous é - tes cu - ri - eu - se, Ve - nez ce—soir au che - min

night; And there to - geth - er we'll talk a - bout them,—
 creux, Et là, moi gra - ve et vous ri - eu - se, —

grazioso
 I in earn-est, you gay and bright!
 Nous en cau - se - rons tous les deux.

dolce
 Full is my heart of joy - ous po - ems,
 J'ai le cœur plein de vil - la - nel - les

For I be-hold this ver-y morn — Two new-come swal-lows bus-y
 Car ce ma-tin j'ai ren-con-tré — Les deux pre-mière-s hi-ron-

dart-ing To re-pair their nest — win-ter-torn.
 del-les Re-pa-rant leur nid — dé-la-bré.

Pure the air and so sweet with fra-grance; 'Like wine, it stirs to joy un-
 L'air est pur, il fait bon de vi-vre, A-vril, ain-si qu'un vin nou-

told; — A-pril fills the fond heart with long-ing, Vi-sions
 veau, — Trou-ble mes re-gards et m'en-i-vre, J'ai des

bright do mine eyes be - hold:-
 rê - ves plein le cer - veau.

Yes, I dream of you, fair - est
 Et je songe à vous, rose et

flow - er!
 blon - de,

Bold pro - jects now my thoughts de - vise.
 J'ai des pro - jets au - da - ci - eux,

p

cresc.

It is joy e - nough mere - ly liv - ing, See - ing heav - en's blue in your
 Je me sens heu - reux d'être au mon - de, Et de voir la - zur dans tes

rit.

cresc. *sf* *colla parte*

eyes!
 yeux.

a tempo *p* *pp*

WINTER ROSES

(ROSES D'HIVER)

LOUIS LE LASSEUR DE RANZAY

Translated by Isabella G. Parker

(Original Key)

misterioso

(misterieux)

H. DE FONTENAILLES

VOICE

Moderato

Do you re - call the day, the hour, moment of
 Vous sou - vient - il du jour, de l'heure et de l'ins-

PIANO

Moderato

f *p* *p*

La *La*

mf

night? — The win - ter night, it was so
 tant? — La nuit d'hi - ver é - tait si

pp *p*

con Pedale

pale and dark and lone - ly, Scarce could the im - age fair in
 pâle et dé - so - lé - e Qu'à pei - ne mi - roi - tait au

rit. *3*

frost be mir - rored on - ly Of a star send - ing
 gi - vre de l'al - lé - e L'in - dé - ci - se lu -

rit.

forth its faint - ly — trembling light! —
 eur d'un as - tre — gre - lot - tant! —

p

Moderato (♩ = 58)

senza lentezza
 (sans lenteur)

semplice e con grazia •
 (avec charme et simplicité)

p When in the grove no bird-songs were mer - ri - ly
 Et com - me les tail - lis n'a - vaient ni chants d'oi -

p

sing - ing, When no dove-pin-ions white shone on wa-ters so clear,
 sel - les, Ni vols blancs de ra - miers ray-ant les clai-res eaux

p

rall.
(cédez)

a tempo

To for - get the sad ab - sence of bird - lings most dear!
 Pour ou - bli - er l'ex - il at - tris - tant des oi - seaux!

colla voce
(suivez)

a tempo

I pressed your hand shiv - er - ing like white pin - ions wing - ing!
 J'ai pris vos doigts qui fris - sonnaient com - me des ai - les!

colla voce
(suivez)

accel.
(avec mouvement)

p

And since the snow hath cov - ered all na - ture in
 Et par - ce que la neige a - vait mis ses pâ -

rall.
(en cédant)

p

gloom,
leurs

Where trees with leaf-y branch-es the path once o'er - shad - ed,
Aux ar - bres dé - fleu - ris pleu - rant le long des sen - tes

mf

Yet re - call - ing the beau - ty of bright blos - soms fad - ed,
Pour é - vo - quer l'é - clat des flo - rai - sons ab - sen - tes

rit. (cédez)

a tempo

colla voce (suivez)

p a tempo

p

I see thine eyes o - pen so wide, like flow'rs in bloom!
J'ai re - gar - dé s'ou - vrir vos yeux, qui sont des fleurs!

f

accel. (pressez)

poco accel. (pressez un peu)

And since the bri - er - rose its sweet blos - som now clos - es,
Et puis - qu'aux é - glan - tiers les é - glan - ti - nes clo - ses.

rall. (cédez)

poco accel.

cresc.

f cresc. *p*

And no more breathes the charm of its rich per-fume rare,
 N'ex - ha - laient plus le charme en - i - vrant des par - fums

f *p* *f*

ten.

The fra-grance to sup - ply that was fill - ing the air,
 Pour de - van - cer lè - veil des a - rô - mes dé fums
presto vite

f *4* *2*

meno mosso
 (assez lent) *p* *ten.* *ten.* *lento*

I have gath-ered thy kiss - es of love, they are ros - -
 J'ai cueil - li vos bai - sers d'a - mour, qui sont des ro - -

colla voce
 (suivez) *p* *rall.*

a tempo *pp*

es! — are ros - - es!
 ses! — des ro - - ses!

a tempo *mf* *p* *pp* *p*

MARRIAGE OF ROSES

(LE MARIAGE DES ROSES)

(Composed in 1868(?))

(Original Key, B)

EUGÈNE DAVID

Translated by Isabella G. Parker

CÉSAR FRANCK

(1822-1890)

Poco allegretto

PIANO

*dolce**cantabile**p*Be -
Mi -

lov - ed, know'st thou how sweet, The mar-riage of ros - es? A
 gnou - ne, sais - tu com - ment S'é - pou - sent les ro - ses? Ah!

pp

un - ion full and com - plete, _____ un - ion full and com -
 cet hy - men est char - mant, _____ cet hy - men est char -

plete! _____ Ten - der speech dis - clos - es Lov - ing
 mant! _____ Quel - les ten - dres cho - ses El - les

thought, as, soft - ly bright _____ Each fair eye - lid un -
 di - sent en ou - vrant _____ Leurs pau - piè - res

clos - es! Be - lov - ed, know'st thou how sweet, The mar-riage of
 clo - ses! Mi - gnon - ne, sais - tu com - ment S'é - pou - sent les

poco rall.

a tempo
dolce

ros - - es? This they say; O let us love,
ro - - ses? El - les di - sent: ai - mons - nous!

a tempo
pp

So soon life is end - ing! Then with fond - er kiss of love
Si courte est la vi - e! Ay - ons les bai - sers plus doux

cresc.

Our souls shall be blend - ing! While in prayer to heaven a - bove
L'â - me plus ra - vi - e! Pen - dant que l'homme à ge - noux

cresc.

f *poco rall.*

With hope man is bend - ing: Sis - ters, let us on - ly love!
Doute, es - père ou pri - e! Ô mes soeurs, em - bras - sons - nous!

f *poco rall.*

So soon life is end - ing!
Si courte est la vi - e!

a tempo
dolce
cantabile

p

My love, oh, heark - en to
Croix - moi, mi - gnon - ne, croix -

pp

me, Such love must we cher - ish. Lo! Spring - time com - eth to
moi, Ai - mons - nous comme el - - les. Vois, le prin - temps vient à

thee, _____ Spring - time com - eth to thee. _____
 toi, _____ Le prin - temps vient à toi. _____

And the swal - lows, tell - ing How love reigns a - lone and
 Et des hi - ron - del - les Ai - mer est l'u - ni - que

free _____ In their faith - ful dwell - ing. Oh, my
 loi _____ À leurs nids _____ fi - dè - les. O ma

Queen, fol - low thy King. Such love must we cher - ish,
 rei - ne, suis ton roi, Ai - mons - nous comme el - les,

poco rall.

*a tempo
dolce*

What is life where love is not, _____ On earth what re - main - eth?
 Ex - cep - té d'a - voir ai - mé _____ Qu'est - il donc sur ter - re?

pp a tempo

Dull and nar - row is our lot, _____ Night's mys - ter - y reign - eth!
 Notre ho - ri - zon est fer - mé _____ Om - bre, nuit, mys - tè - re!

cresc.

On - ly Love, in one bright spot _____ Her bea - con re - tain - eth.
 Un seul phrase est al - lu - mé _____ L'a - mour nous l'é - clai - re.

cresc.

f *poco rall.*

What is life where love is not, _____ On earth what re - main - eth?
 Ex - cep - té d'a - voir ai - mé _____ Qu'est - il donc sur ter - re?

f *poco rall.*

THE GATHERED ROSE

(LIED)

(Composed in 1875)

LUCIEN PATÉ

(Original Key, F# minor)

CÉSAR FRANCK

(1822-1890)

Translated by Isabella G. Parker

Andantino dolce

VOICE

PIANO

p

Her
Pour

gen - tle hand for me did sev - er Rose - bud so fair, As
moi sa main cueil - lait des ro - ses À ce buis - son, Comme

pure and ten - der as the giv - er, Blos - som most rare. The
elle en - core à peine é - clo - ses, Chè - re mois - son. La

flower, a - las! too ear - ly - dy - ing, - She was so dear! The
 gerbe, hé - las! en est fa - né - e Comme elle aus - si, La

poco cresc. *dim. e rit. pp*

gath - ered rose be - low is - ly - ing, Soft rest - ing here.
 mois - son - neu - se mois - son - né - e Re - pose i - ci.

poco cresc. *dim. e rit. pp*

p

But o'er the tomb where
 Mais sur la tom - be

a tempo *p*

now re - pos - eth Love, for a - while, An
 qui vous cou - vre, O mes a - mours! Une

eg - lan - tine but half un - clos - eth, Bright with a smile. And
 è - glan - ti - ne, qui s'entr' ou - vre, Sou - rit tou - jours. Et

'neath the bush that o'er her bend - eth, Where we were
 sous le buis - son qui sur - plom - be, Quand je re -

met, Her voice to me this mes - sage send - eth—
 viens, U - ne voix me dit sous la tom - be:—

cresc. *dim.*

pp *rall.*
 "I'll not for - get."
 "Je me sou - viens"

pp *rall.*

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